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APRIL, 1854.

[THREEPENCE.]

OUR CIVIL SERVICE.

NEXT to, or alongside of the new Reform Bill just brought before Parliament, there is, perhaps, no measure bearing upon the internal national economy, more wholesome and sweeping in its nature, than that which proposes to erase, at once and for ever, the whole system of patronage in the civil service. It speaks well for the age and the government to see such a measure broached at a time like the present. Threatened with the direst danger which has beset our hitherto peaceful generation, our rulers have the liberality, the honesty, and the courage to come forward with two propositions of unexampled magnitude—the one to widen the basis of our franchise privileges, the other to purify and free from any corruption the members of our legislature, as well as to give free play to talent and culture.

The first of these may, through the pressure of extraordinary and absorbing circumstances, be for a time delayed; the second, we trust and believe, will be speedily carried through and made the law of the land, in spite of all the bureaucratic influence which would warp or condemn it. A great day, indeed, it will be when we behold 16,000 appointments thrown open to competition—when intellect and education may freely and honourably win what has hitherto been in the keeping of that hydra-headed "interest" which has dulled talent and repressed energy in so many directions. An embryo Palmerston or Dronhyn de Lhuys might sue in vain for a civil office of the humblest nature, if he possessed not that magic "interest." No ability, latent or evident, has hitherto availed save in some rare exceptional cases. Carry some noble lord's game-bag when he goes down to the moors, or be third cousin to some right honourable gentleman, and get him to make you his secretary on gratis terms, or if you are a small local oracle and bully, terrify and help by turns, some "free and independent" member, when he is in a quandary about his seat,—then, perhaps, with time, patience, and a good constitution to enable you to bear up against that "hope deferred which maketh the

heart sick"—you may get upon one of the grooves which land in a Government appointment. We are about to change all that, and it is time that it were so. Why need we talk of widening our electoral constitution, if our representatives are to be pestered and their freedom compromised for the paltry patronage which falls within their borough—the messengerships, the petty excise and postal offices. These and suchlike nibblings, custom has awarded to the nomination of the member for the district. Honourable and high-minded men sigh for a means of relief from the solicitations which oppress them. Unscrupulous men make the best use to their own advantage of the tools in their hand without much compunction. In a double point of view it is a good thing to have all this altered. Our Commons will be purified, and a new profession is at once created. At present a test of any kind is almost unknown in Government departments. In one or two—such as the Inland Revenue and the Audit Office—an examination in book-keeping is required of the official before his appointment is confirmed. We believe some three months after nomination allowed for this, so that anyone is but the veriest dunce has time enough to "cram" for the occasion. In University parlance, it may be felt as a "great go" or a "little go" by the candidate, according to his natural ability and previous acquirements, but it is at best a simple trial.

Now, while we admit that from many of our officials labour only of a very dry and mechanical nature is exacted, this does not extend to the majority. There is room and use enough for the display of knowledge and utility so varied that, were it once introduced, an impetus would be given which would ease and quicken the movements of the whole State machine. We do not impugn to the extent to which some have done either the talents or the culture of the present office-holders. Like some other exercises on our glorious and elastic British Constitution, the men we believe to be a vast deal better than the system. But such a belief does not incline us to rest contented, and say, "Let well enough alone." The principle is bad—there is no reason why an enormous num-

ber of places should be doled out on any footing but the right one—a regard to the qualifications of the men who are to fill them. In every trade and profession an attempt at least is made to measure men by their capacities. And so in this case it ought to be. Neither interested motives, nor timorous forebodings of how the scheme will work, must be allowed to hinder the experiment.

Some do not like the vesting in one board of so much examining power, which they say is only a convertible term for patronage. Others wonder how a general examining formula, or a scale of formulae, are to be made applicable, or at all useful, in determining a man's capabilities for a special position. A third lot—to enumerate no more—fear insubordination on the part of those who have passed the Rubicon of the Board.

Doubtless both care and skill are required to prevent undue influence or error in any of these directions. The necessity for such care does not imply the certainty of failure. Let the trial be made, and a little experience will show the weak points. The worst examination will be better than none. The "Iron Duke" knew this when he applied the schoolmaster to his officers. A Government appointment would mean, under the new system, a something which implies proved ability both to attain and to hold it.

A notable instance of the successful application of a correct principle was seen during the Exhibition of 1851, and is visible at the present moment in its successor at Sydenham. The officers of both were appointed because each man was of proven ability in his peculiar walk. We need not allude to any particular names, for in almost every case we find that the heads of departments are distinguished for their adaptation to its requirements. How else could the great work which is past, and the greater that is progressing, have achieved what has been done in so short a space of time?

In quitting this subject for the present we must not forget to notice that, while the highest praise is due to Government for the noble manner in which it has prepared the reform without any external pressure, still our active contemporary, the *Civil Service Gazette*, has the merit of being the first to broach such a plan, and to enlighten the public mind on its necessity and advantages.



JOURNAL OF THE CRYSTAL PALACE.

It is a source of great pleasure to us that we can speak favourably of the progress of the works this month. The weather has been beautiful throughout, the exertions have been energetic, and the alterations observable in almost every part, during so short a period, are almost marvellous. Messrs. Fox and Henderson have completed the central transept, and the last of the scaffolding was cleared away on Thursday, March 16th, amidst the rejoicings and hurrahs of the workmen engaged. Whilst hoisting up the last piece of timber, the rope suddenly broke, and threw about thirty men instantaneously on their backs; but one of them soon readjusted it, and the last beam was dragged away amidst the hearty cheering of the whole. The men received £10 amongst them for completing the job within the time.

The Norwood wing is nearly completed, and at the Sydenham end the wing is rapidly progressing, so that there cannot be the shadow of a doubt as to delay arising on account of the building itself not being completed in time for the opening, on Wednesday, May 24th. What claims this day of the week has for such an honour we know not, but Thursday has a claim because it has had its precedents. The first column of the old building for the Great Exhibition was erected on Thursday, September 26th, 1850. It was also opened to the public on Thursday, May 1st, 1851. The new building was bought and paid for on the banquet day, Thursday, May 14th, 1852. The first column of the People's Palace at Sydenham was raised on Thursday, August 5th, 1852. Putting on one side all the smaller matters that happened on Thursday, amongst which may be mentioned, more money was taken on Thursday at the old building than on any other day, it does seem that Thursday has the greatest claim.

The nave is being filled with statues, Irish crosses, tombs, &c., among which the statue of Minerva Volterra tells uncommonly well. The high pedestal, however, for the large Bavarian head, situated between the Manufacturing Courts, is scarcely reconcilable to good taste. Some of the camellias are already in full bloom, and the gardeners are very busy everywhere in the interior of the Palace, at all points where plants are required. The Manufacturing Courts are all commenced, and many of them have made considerable progress.

The painting and decorations of the Egyptian Court, the Greek, Roman, and Alhambra, as well as the Assyrian Palace, with their façades, are advancing daily, while the painting of the greater part of the building is finished. The columns are painted red, with the caps blue and yellow; the girders are blue and white. The colossal figures in the north transept are being deposited in their sitting postures, and the avenue of sphinxes leading up to the figures are nearly all in their appointed places.

The *Athenaeum* gives a good description of the Assyrian Court, a portion of which we quote:—"The largest room is upheld by four columns, about fifty feet high, modelled from those of Persepolis, remarkable for the rich volutes of the capital reaching half-way down the column—for the long fluted shafts and the globular Indian bases. From the broad, massive, overhanging, external cornice that crowns the lower walls of the court spring short pillars, also from Persepolis—the capitals of which are formed by two bulls kneeling back to back, almost too large for the column from which they spring. The flat roof is ornamented with deeply-sunk panels, in pentagon, square, and diamond-shaped divisions; the principal ornaments composed of winged bulls, antelopes, pomegranates, and fir-cones. The animals are red on buff grounds, blue on red, or red on blue. A battlement, red, blue, and yellow, crests the external walls; and the bulls of the capitals are painted a deep blue, with yellow horns and hoofs. The honeysuckle pattern, as common in Persepolis as in Athens, is frequently introduced, and the sacred fir-cone is represented springing as if from a sheaf of green water plants; and on one of the external walls is introduced the bas-relief of the sacred tree—that mysterious emblem of

Assyrian worship, of which as yet little has been made."

The various courts under the superintendence of Mr. Digby Wyatt are being pushed on with amazing celerity—plastering, carving, cleaning, painting, gilding, and illuminating going on at once—yet no faltering is perceptible, no doing and undoing, no repeated changes or alterations are needed—but, day after day, as you watch the progress of these courts, you see some new beauty developed, some beautiful scroll pattern, some chaste, yet varied, pleasing border. Imitations of some gorgeously-grained marbles are effectively contrasted by grey and other cool-tinted colours. There is a wonderful difference in the treatment of the colouring of the decorations in each court, yet all are attractive to the eye, agreeable to the sense, and capable of standing the test of a critical judgment.

The terraces, with their walks, are nearly completed, and two statues of modern deities have been placed on the outer terrace, between the flight of steps, opposite the centre transept. The statue to the left is that of Apollo, the far-shooting god, who bends the silver bow, and whose beautiful symmetry has ever been admired; and to the right is seen Diana, his sister, with a quiver of arrows. The shining moon is the archetype of this goddess, who, cold and chaste, scatters her modest silver light over mountain tops and forest glades. Some time since the other statues—those of Italy by Monti, and California by Bell—were placed in the first terrace, opposite the transept at the northern or Sydenham end of the building. A statue of Hercules, with the hide of the lion round his shoulders, and bearing the club from the knotty branches of a wild olive-tree, stands on the outer terrace to the left of the great fountain. The change in the garden is as great as the Palace: trees of all descriptions are being planted. Men, hurrying to and fro, some carrying baskets, and cradles, loaded with plants and roots, others with hurdles. The grass plots begin to look delightfully verdant, numberless flowers are already in bloom, and the Temple of Roses is sufficiently advanced to warm the imagination to a conjecture as to what the sight will be when the natural garlands, festoons, and wreaths of roses in multitude innumerable will displace the sight of the iron columns, circular arches, and trellis-work which now appear. Beyond the Temple of Roses, the excavations and cuttings are enormous, one side leading to a lengthened tunnel, and the other to the terminus of the Crystal Palace Railroad. The structure of this terminus is upon the most gigantic scale, and judging from its present appearance it will be a handsome building. By reference to the illustration of the railway cutting in No. 2 of this *Gazette*, the very part which is now filled up by this terminus will be apparent. Crossing this cutting and clambering over an embankment we get an insight into the preparations being made for the representation of the antediluvian world. This island, surrounded by a tidal lake, is to demonstrate to the sight of visitors the belief, the research, and the knowledge of geologists, palaeontologists, and comparative anatomists, of what the surface of this earth consisted, and the appearance which its inhabitants presented in the secondary epoch. Every one of the monsters of that age seem amphibious, giving us an idea of colossal lizards, turtles, frogs, toads, and other cold-blooded animals, nearly all of them large enough to take any of our dwarfed degenerated race at a mouthful. The animals already on the island are the colossal *Iguanodon* and another species—three different species of *Plesiosaurus*—the *Ichthyosaurus*—the family of *Cephalaspidae*, and an odd association of *Crustacea*.

LATEST INTELLIGENCE.

The new road between Sydenham and Norwood, approaching the entrance of the Palace, is now nearly completed. The ground adjoining is a woody dell, and beyond this is an extensive view of London in the distance. This road being lowered adds to the commanding appearance of the exterior. The reservoir at the Sydenham end is being enlarged, so as to form a large sheet of water; it gives a startling and picturesque view of the building from the road. The magnificent courts being erected for musical instruments, for

woollen articles, stationery, Sheffield, and other goods, which are all enclosed and differently designed, though so large and roomy in themselves, yet shrink into insignificance in comparison with the monstrous Crystal cage that encloses them, the only drawback to its beauty is the endless number of vulgar red-hot columns. A hoarding is placed across that portion of the building intended to exhibit the Ethnological and Natural History Department, to prevent intrusion whilst the various figures are being grouped. A splendid elephant is being completed, and two fine tigers and a lion have just been added to the unrivalled collection of animals and birds. Messrs. Papworth, Dunbar, and Pieracini, senior and junior, are still busily engaged modelling figures, which are to be grouped with camels, camelpards, elephants, &c., &c. The peristyle and cubical of the Pompeian House have their flooring finished. The flooring of the peristyle is marble and patent lava, something of the colour of hearthstone, ornamented with birds and other designs, tastefully inlaid in asphalt of a brownish black.

The flooring of the cubical is lava, inlaid with ornamentation of asphalt, and a red border about two inches in breadth, which greatly adds to its finish. Two large statues are being erected in the nave, south of the central transept. The decoration of the façade of the Egyptian Court is nearly finished; the Alhambra begins to glitter with gilding, and the colouring of the tracery work, which is profusely elaborate over every part of it. The Kilpeck doorway, in the Byzantine Court, is illuminated, and the Rochester doorway, in the Medieval Court, is nearly finished; it is decorated in ecclesiastical colours, blue, red, green, and purple, the figures proper, or according to life; it is highly ornamented with rich drapery, and finished with elaborate gilding. The colours are exceedingly pure and brilliant, approaching very closely to the colouring of the Medieval age. We understand that the painting of the decorations of this doorway was entrusted to Mr. Coulton, and by whom it is most ably executed. The Elizabethan Court is also being decorated by him.

The baptizing gates, cast from those at Florence, by Lorenzo Ghiberti, are being bronzed in imitation of the original. The paintings after those at the Vatican, are progressing—the principal artists are Mr. Earl and Mr. Gow; the last-named artist has an exquisite eye for colour, and rarely is flesh painted as you see it in his children and females—so plump, so healthy, so pure, so fresh, yet done entirely from memory; it is doubtful to us if Etty could have painted them better without being able to refer to nature. Several splendid candelabras have just arrived. His Royal Highness Prince Albert visited the Palace on Saturday last; the Duke and Duchess of Sutherland, the Duke of Devonshire, and Kosuth and his friends, have also been to view the works.

Her Majesty the Queen has signified her gracious intention to be present at the opening of the Crystal Palace, which, we hope, will take place, as contemplated, on May 24th or 25th.

IMPROVEMENTS IN NORWOOD.—Amongst the many buildings that are being constructed at Norwood for the reception of visitors, none seem to command more attention than the series of the Queen's Hotels. The spirit with which they are to be carried out to meet the wants of the upper classes, are extraordinary; not even satisfied with the building as it now stands we are informed the two houses adjoining are to be added to this already extensive establishment. Small fancy villas are also about being constructed on the grounds for families desirous of privacy, in imitation of those so highly approved on the continent, and at the Star and Garter, Richmond; these useful dwellings are also to be attached to the hotel.

VALUE OF A RICH FLORA.—The ordinary pattern draughtsman in England has but a limited chance of worshipping natural floral beauty. Two or three only of our large towns can boast of a botanic garden. Sheffield is a remarkable instance. Seldom does the language of the few wild flowers which we possess speak to the heart of the town designer. He can seldom wander by the wild wood-side in search of "flowers which oft unheeded blow"—of beauties which, "Had they sprung in places where no men abide, They must have been uncommenced."

His colouring is rich borrowed from nature—still less his style of grouping and of combination. Least of all can we hope for that variety and beauty which a noble collection of exotics can alone suggest. Ideas of form can be artificially created. By means of a class of botanical draughtsmen at Sydenham we would engage to produce designers by the score.

LECTURE ON ORNITHOLOGY,

By MR. BARTLETT,
Taxidermist to the Crystal Palace Company.

THIS interesting subject was handled by the lecturer in so masterly and comprehensive a manner, that to do both justice, we shall be compelled to divide the lecture into separate papers, adding, also, additional notes, which were written, but not addressed to the audience, because the time would not permit. Each paper will be complete in itself. The present remarks on the subject of Ornithology will comprise the highest and lowest order of birds as its leading feature. The extreme orders are illustrated with an engraving of the parrot—the most sensible of birds, and also gifted with the most perfect and varied organization—and the apteryx, the lowest in the scale, which has, on the contrary, scarcely anything in common with the general order of birds.

A pamphlet upon the right method of classifying birds has been addressed to the Directors of the Crystal Palace Company. In it the author states that the food which they eat should be the guide for naturalists in classifying this beautiful portion of our wondrous creation.

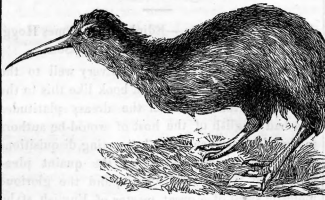
This method of classification the lecturer did not think advisable to follow, simply because the doing so would be an absurdity. There are some hundreds of different species of ducks, all more or less allied to each other, some living on fish, others on grasses, herbs, weeds, and some eating almost anything. Now, some eagles (the osprey, for instance) live on fish—so that the eagle and the fish-eating ducks would be classed under one order. Many of the raptorial birds, or birds of prey, live on insects; and so do some of our sweetest warblers, such as the nightingale and willow wren, while other species of warblers are strictly frugivorous, or fruit-eaters. How will you class these together, and under what class would those birds be arranged to which no description of food comes amiss?

The characteristics distinguishing birds from the order of mammalia commences from their birth. Quadrupeds are viviparous, or born alive, but all birds are oviparous, or produced from eggs—neither is it a bird, unless it has been previously an egg.

The cursors, or running birds, the lecturer considered as the lowest class of birds, because they possess the fewest bird-like attributes. Of this order, perhaps the apteryx of New Zealand is about the most perfect specimen. It has, apparently, no wing—it cannot fly, and by examining it closely, we find it has a mere rudimentary wing, whilst its feathers and general appearance are more like those of a hedgehog than a bird. The nostrils are placed at the point near the end of the bill, and the olfactory nerves or smelling organs are described by Professor Owen as being very fully developed. He thrusts his long bill into the ground up to his eyes as if scenting for something, then suddenly he draws it out, and darts it again into the ground some distance off, pulling from thence a worm, as if he smelt its locality. It sometimes coils itself up in the shape of a ball; at other times it will stand upright, and will rest on one leg and fight with the other, inflicting rather unpleasant wounds. Though it cannot fly, it runs very quickly. Its covering looks like anything but feathers—feathers though they be; and it always remains on the ground. It is a bird, nevertheless, for the female lays eggs, and they are of an unusually large size. She burrows in the ground, like a rabbit, and there the egg or eggs are hatched, and the young reared. The puffin, the shieldrake, the burrowing bird of America, and several others, rear their young in a similar manner.

The ostrich, the emu of New South Wales and Southern Australia, also belong to this order, but they have a higher order of development than the apteryx.

The lecturer exhibited some specimens of humming birds of the most univalued beauty. The changing tints and gorgeous flashings of



THE APTERYX.

brilliant colours they displayed in almost endless profusion, delighted every one. He then selected the swift from among those which belong to that order on account of his very long wings, which are moved by very powerful muscles attached to the breast-bone; hence their flight, as their name designates, is swift and vigorous, to a greater degree, perhaps, than that of any other bird, flying, as they are said to do, at the rate of 200 miles in an hour. By the inconceivably rapid vibration of their powerful wings, they have the power of poising themselves in the air, where they seem to hang apparently motionless, their wings being rendered invisible by the extreme swiftness of their oscillations. This bird is also called the black or screech martin, and makes its nest in the holes of steeples, towers, and other lofty buildings. The legs of the swift are very short. So much so, that it is said, he never ventures to alight on the ground because he would not be able to arise from thence into the air. To gain a starting point for flight he is observed to throw himself off from the barn, or other place on which he may be perched—thus showing a great development of one power, and a deficiency in another.

The next order are the gyrotares, or circling birds. The columbide, or family of the pigeon, are very extensively distributed throughout the earth, being found in all climates, excepting the frigid zones. In the tropical climates of Southern Asia, and the islands of the great Indian Archipelago, they swarm in the greatest abundance. There they vie with the parrots in the colour of their plumage, luxuriating amidst the thick foliage of the banyan and other trees. The lecturer's experience is very different to the commonly received opinion of their mildness, he having always found them complete Russians in thought and action; combativeness is rather their characteristic than meekness, and their cooings are as frequently war songs of incitement to battle as tender lisps of love ditties. The power of endurance in the pigeon is extraordinary. It is well known that they will fly a mile in a minute, and it is a common practice for them to travel a distance of 300 miles to rice-fields for their food, returning in the evening to roost. One circumstance of their power of sustaining themselves without any kind of sustenance came under my notice a short time since. Having a long letter to write to a friend in India, I went into a spare or lumber-room for quietness, and whilst writing I was disturbed several times by a noise in the chimney, but my letter being of importance, and my time limited, I thought it would be better to finish before attending to the noise. After closing the letter, some-

thing else engaged my attention, and the noise was forgotten.

A week afterwards (the letter had been gone by the Indian mail a week) my young folks went into this lumber-room to play. Whilst playing they became alarmed by hearing continued sounds from the chimney, till at length my son, being more courageous than the rest, and desirous of showing his prowess, got a stick and pushed up the trap-door of the stove. Immediately a poor miserable black-looking creature tumbled out on the floor, and in such a lamentable condition that it would require an ornithologist to have distinguished what it was. The poor bird, a pigeon, had worn all his feathers to their stumps in the vain attempt to get out from the chimney, where, to my knowledge, he had remained without food or water for more than a week. After feeding him carefully for two or three days he recovered, and in a few months moulted and became a fine bird again, then in a fit of ingratitude flew away from us. This order of birds have a more varied organization than those already mentioned.

It has been customary to place the lion as the king of beasts and the eagle of birds on account of their physical strength, but the lecturer considers that the highest place ought to be accorded to that order of birds which have the greatest variety of organs, and those in the greatest perfection from their more fully developed organization. The order that fulfils these qualifications is the psittacide, or parrots. They are remarkable for the general form of the structure of their beaks, their thick and fleshy tongue, the arrangement and form of their toes, the scales with which their feet are clothed, serving the purpose of hands as well as feet, their eight pair of muscles, at the lower extremity of the trachea, making them all vocal, their singular habits, their great intelligence, and docility. They have an enlargement of the oesophagus, which occurs in no other zygodactyle bird, but which is glandular, as in the pigeons, secreting a lacteal substance with which the young are at first nourished. The parrots and pigeons are almost the only birds which subsist exclusively on vegetable diet at all ages. The toes of the parrots are always disposed in pairs, indeed they are climbers *par excellence*: the parrots use the foot when climbing in conjunction with their bills, chiefly in grasping the object which assists them in their ascent. The upper mandible is common to birds, but is more highly developed in parrots than others. Their tongue is a highly sensitive organ of taste; it is covered with papillae, and moistened by a constant secretion of saliva. The parrot is enabled to select and taste different kinds of food; their plumage is almost endlessly varied, scarlet, yellow, and blue predominating. They are monogamous; a single male attaching himself to a single female. Their natural voices are loud and harsh, but they are capable of every kind of modulation, speaking in any human language, singing songs, imitating the calls of animals, with memory to retain the sounds, while they even seem to know when to use them. What other bird has so many qualifications? If none, then the parrot is the highest order of bird. The apteryx has no power to fly, neither is he in appearance or habits birdlike in any way. He has a mere rudiment for a wing, and is clothed with feathers, which are more like quills, and he lays eggs. He is consequently a bird but of the lowest order, because he possesses their qualifications in the least possible degree.



THE PARROT.

STEAM WITHOUT BOILERS.—Our Yankee brethren are making strenuous efforts to avoid the waste of fuel in the generation of steam. A Mr. Tibbitt has devised a method of producing steam by simply injecting cold water into generators. Of course only so much steam as may be requisite for each stroke is produced by injecting precisely the minimum quantity of water into the generator. We have heard, also, that Ericsson's principle has been applied in a somewhat similar manner. All danger of explosion, also, is said to be avoided. It appears that some of our own countrymen have tried experiments on a chamber with heated lead, which generates steam most rapidly at a given temperature. Very possibly economy and safety will one day be found in this direction.

GUILD OF ART AND SCIENCE.

WE venture on a bold proposal. We suggest the formation of a society open to all citizens for the good of the Commonwealth. We assert that the time has come when the privileges of the few should be placed within the reach of millions.

Societies for the promotion of art and science are in existence. Their name is legion. Do they attain their end? We think not. We will venture to state our reasons.

In the first place, there is the money question. Can a man of ordinary means and occupations afford expensive trips to Oxford, Durham, Swansea, or Ipswich? We are sure that only a very small minority of scientific savants can afford to exercise a philosophic spirit in the involved inductions of local hotel accounts. Bookkeeping by double entry would scarcely cope with the difficulty on these occasions. We want a central spot, easy of access, at an inexpensive fare. Such is the Crystal Palace.

The question of subscriptions is not less important. We will suppose a man endowed with a limited variety of scientific tastes and art associations. He will find that the item of subscription and necessary expenses attaching to three or four respectable societies, will make a serious dip into a limited purse. Hundreds of useful men cannot afford to become known. Thousands possess valuable information on specific subjects which would become public property if the public afforded facilities for communicating it. Our learned societies are little better than close corporations of monied mediocrity.

Again: time is money. It is occasionally worth more than money. Local meetings lead to a grievous waste of that stuff of which life is made. Hundreds of men could and would spare a morning who could not and would not sacrifice a week. The Crystal Palace might be reached in not many minutes from London and the environs.

A third point of importance is frequency of meeting. Yearly gatherings crowd too much into a narrow space. On the other hand, a member of several societies will never be able to keep up with all, although he may struggle heroically to attend weekly meetings. One central society, devoting one day monthly to scientific intercommunication in a convenient spot, would do more than all the scientific societies in London put together. Centralization in art and science is most important.

Lecture-rooms or theatres for various departments might be provided without much difficulty. Gentlemen might be found to work as honorary secretaries in each department. All that the Panegyric Assemblies did for Grecian art might be much more extensively accomplished for that of Great Britain. Only let it be a right royal society for the people.

To the Crystal Palace Company we would say that a subscription of a few shillings annually for admission to the monthly meetings would pay well in a pecuniary point of view. Every new subject, every new invention, every new discovery, would be drawn to one focus. Specimens of all kinds would pour in. The members of the society would work for the Palace, and the directors of the latter would soon be relieved from the toil, hazard, and anxiety of catering for the fickle taste of the public.

Where a real love of science fails, love of notoriety often prevails. Men connected with scientific or artistic associations are frequently most lavish of time and trouble to promote particular views which they have cordially adopted. We love that for which we have incurred some anxiety, or in which we have invested some labour. Every man who had bestowed a specimen or furnished a diagram or model to the Crystal Palace, would identify himself with the welfare of that building. In some cases the soul of a puny individual would swell until it became too large for the nave, and would be driven to sit astraddle on the roof to obtain air. But in the majority of cases, the Crystal Palace Company would gain, and science never could lose, by the step proposed.

Literature.

De Quincey's Works.—Edinburgh: James Hogg. London: R. Groombridge and Sons.

LIKE a green oasis with its silvery well to the traveller in the desert, so is a book like this to the reviewer. Removed from the dreary platitudes and bad English of the host of would-be authors to the playful fancies and interesting disquisitions of the profound philosopher, the quaint pleasantries of the erudite scholar, and the glorious majestic swell of a great master of English style, how pleasant the change, how sad it is so rare.

But the keener the delight with which we open the book when—as in the case of De Quincey—you find all such qualities combined. There are not more than three men living who may stand alongside this famous author. The Germans, proud of their Jean Paul Richter, have beautifully and simply pronounced him *Der Eigne*, "the one." So, too, we fearlessly pronounce Thomas De Quincey. The last on earth of a glorious band who have shed an undying halo around our national literature, he claims precedence, or equality—we have not space to dispute which—with the foremost. Known to millions in America, he has here been hitherto enjoyed by comparatively few readers. More than a quarter of a century has elapsed since the "Confessions of an Opium Eater" startled the reading world, and raised a host of admirers, who have since followed with eager delight the lofty and subtle intellect of their author, picking up with jealous care the crumbs which fell scattered from it in our magazine literature. These have been anonymous in most cases, although bearing the stamp of that master hand which could never be mistaken. All but the warmest and most devoted admirers of De Quincey's genius were in consequence apt to forget how much they owed to him, and ready sometimes to complain that he had not made a fair exhibition of his gigantic powers. The stigma was unjust, and it is being removed. His works have been collected and republished in twelve volumes in America, where they have not been read, but devoured. And, at last, "the old man eloquent" has put his hand to the task of collecting and revising an edition which is issued here. The first instalment has been published, and consists of two volumes of autobiographic sketches. We cannot enter into an analysis of that mysterious and strangely blended interest with which we peruse these deeply interesting reminiscences. The melancholy and premature burden of the days of early childhood, the strangely varied and thrilling scenes of youth, and the associations in mature age with such men as Coleridge, Wordsworth, and Southey, all combine to throw an indescribable charm about the book. The matchless power and cadence of the style which seems tuned with a supernatural skill to strike the varying chords of the human heart—the vast, curious, and ripe scholarship—the subtle philosophy—the iron logic—with the grotesque fancy and fine humour underlying all, unite to form an intellectual luxury of the rarest and most exquisite delicacy. All we can do is to tear out some portions from a touching episode in the second volume, with a warning that such a procedure can never give a just estimate of De Quincey, whose thought and language are so linked and woven that nothing but the continuous original narrative must be accepted, if we desire to view the author aright:—

"THE BEAUTY OF BUTTERMERE."

"When Coleridge first settled at the Lakes, or not long after, a romantic and somewhat tragical affair drew the eyes of all England, and, for many years, continued to draw the steps of tourists, to one of the most secluded Cumberland valleys, so little visited previously, that it might be described almost as an unexplored chamber of that romantic district. Coleridge was brought into a closer connexion with this affair than merely by the general relation of neighbourhood; for an article of his in a morning paper, I believe, unintentionally furnished the original clue for unmasking the base impostor who figured as the central actor in this tale. The tale was at that time dramatized, and scenically represented by some of the minor theatres

in London, as noticed by Wordsworth in the 'Prelude.' But other generations have arisen since that time, who must naturally be unacquainted with the circumstances; and on their account I will here recall them. One day in the Lake season, there drove up to the Royal Oak, the principal inn at Keswick, a handsome and well-appointed travelling carriage, containing one gentleman of somewhat dashing exterior. The stranger was a picturesque hunter, but not of that order who fly round the ordinary tour in the velocity of lovers, posting to Gretna, or of criminals running from the police; his purpose was to domiciliate himself in this beautiful scenery, and to see it at his leisure. From Keswick, as his head-quarters, he made excursions in every direction amongst the neighbouring valleys; meeting generally a good deal of respect and attention, partly on account of his handsome appearance, and still more from his visiting cards, which designated him as 'The Hon. Augustus Hope.' Under this name, he gave himself out for a brother of Lord Hopetoun's. Some persons had discernment enough to doubt of this; for the man's breeding and deportment, though showy, had an under tone of vulgarity about it; and Coleridge assured me that he was grossly unamiable in his ordinary conversation. However, one fact soon dispersed by the people of a little rustic post-office, laid asleep all demurs: he not only received letters addressed to him under this assumed name—that might be through collusion with accomplices—but he himself continually franked his letters by that name. Now, this being a capital offence, being not only a forgery, but (as a forgery on the Post-office) sure to be prosecuted, nobody presumed to question his pretensions any longer; and, henceforward, he went to all places with the consideration attached to an earl's brother. The doors flew open at his approach; boats, boatmen, nets, and the most unlimited sporting privileges, were placed at the disposal of the 'honourable' gentleman; and the hospitality of the district was put on its mettle, in offering a suitable reception to the patrician Scotsman. It could be no blame to a shepherd girl, bred in the sternest solitude which England has to show, that she should fall into a snare, which many of her brethren had not escaped. Nine miles from Keswick, by the nearest bridge-road through Newlands, but fourteen or fifteen by any route which the honourable gentleman's travelling carriage could traverse, lies the Lake of Buttermere. Its margin, which is overlooking by some of the loftiest and steepest of the Cumbrian mountains, exhibits on either side few traces of human neighbourhood; the level area, where the hills recede enough to allow of any, is of a wild pastoral character, or almost savage; the waters of the lake are deep and sullen; and the barrier mountains, by excluding the sun for much of his daily course, strengthen the gloomy impressions. At the foot of this lake (that is, at the end where its waters issue), lie a few unornamented fields, through which rolls a little brook-like river, connecting it with the larger Lake of Crummock; and at the edge of this miniature domain, upon the roadside, where a cluster of cottages so small and few, that, in the richer tracts of England, they would scarcely be complimented with the name of hamlet. One of these, and I believe the principal, belonged to an independent proprietor, called in the local dialect, a *Statesman*;^{*} and more, perhaps, for the sake of attracting a little society, than with much view to pecuniary profit at that era, this cottage offered the commodiousness of an inn to the traveller and his horse. Rare, however, must have been the mounted traveller in those days, unless visiting Buttermere for itself, and as a *terminus ad quem*; since the road led to no further habitations of man, with the exception of some four or five pastoral cabins, equally humble, and scarcely habitable.

"Hither, however, in an evil hour for the peace of this little brotherhood of shepherds, came the cruel spoiler from Keswick. His errand was, to witness or to share in the char-fishing; for in Derwentwater (the Lake of Keswick) no char is found, which breeds only in the deep waters, such as Windermere, Crummock, Buttermere, and Conistone—never in the shallow ones. But, whatever had been his first object, that was speedily forgotten in one more deeply interesting. The daughter of the house, a fine young woman of eighteen, acted as waiter.[†] In a situation so solitary, the stranger had unlimited facilities for enjoying her company, and recommending himself to her favour. Doubts about his pretensions never arose in so simple a place as this; they were overruled before they could well have arisen, by the opinion now general in Keswick, that he really was what he pretended to be; and thus, with little demur, except in the shape of a few natural words of parting anger from a defeated or rejected rustic admirer, the young woman gave her hand in marriage to the shepherd, and his unprincipled stranger. I know not whether the marriage was, or could have been, celebrated in the little mountain chapel of Buttermere. If it were, I persuade myself that the most hardened villain must have felt a momentary pang on violating the altar of such a chapel; so strangely does it express, by its miniature dimensions, the almost helpless humility of that little pastoral community to whose spiritual wants it has from generation to generation administered. It is not only the very smallest chapel by many degrees in

* I.e.—A *Statesman* elliptically for an *Estatesman*—a native dalesman possessing and personally cultivating a patrimonial landed estate.

† *Waiter*.—Since this was first written, social changes in London, by introducing females very extensively into the office (once monopolized by men) of attending the visitors at the tables of eating-houses, have introduced a corresponding new word; *viz.*, *waitress*; which word, twenty-five years back, would have been simply ludicrous; but now is become as indispensable to precision of language as the words, traitress, helress, inheritrix, &c.

all England, but is so more a toy in outward appearance, that, were it not for its antiquity, its wild meanderings, its exposure, and its consecrated connexion with the final hopes and fears of the adjacent pastoral hamlet—but for these considerations, the first movement of a stranger's feelings would be towards loud laughter; for the little chapel looks not so much a mimic chapel in a drop scene from the Opera House, as a miniature copy from such a scene; and evidently could not remain within its walls more than half-a-dozen of households. From this sanctuary it was—from beneath the maternal shadow, if not from the very altar,* of this lonely chapel—that the heartless villain carried off the flower of the mountains. Between this place and Keswick they continued to move backwards and forwards, until at length, with the starting of a rumour, uttered to the affrighted mountaineers, the bubble burst; officers of justice appeared; the stranger was easily intercepted from flight; and, upon a capital charge, was borne away to Carlisle. At the ensuing assizes he was tried for forgery on the prosecution of the Post-offices, found guilty, left for execution, and executed accordingly. On the day of his condemnation, Wordsworth and Coleridge passed through Carlisle, and endeavoured to obtain an interview with him. Wordsworth succeeded; but, for some unknown reason, the prisoner steadily refused to see Coleridge; a surprise which could not be penetrated. It is true, that he had, during his whole residence at Keswick, avoided Coleridge with solicitude which had revived the original suspicions against him in some quarters, after they had generally gone to sleep. But for this, his motive had then been sufficient. He was of a Devonshire family, and naturally feared the eye, or the inquisitive examination, of one who bore a name immediately associated with the southern part of that county.

Coleridge, however, had been transplanted so immaturely from his native region, that few people in England knew less of its family connexions. That, perhaps, was unknown to this malefactor; but at any rate he knew that all men were now at an end and the disposal of any sort, so that his reserve, in this particular, had now become unintelligible. However, if not him, Coleridge saw and examined his very interesting papers. These were chiefly letters from women whom he had injured, pretty much in the same way, and by the same impostures, as he had so recently practised in Cumberland; and, as Coleridge assured me, were in part the most agonizing appeals that he had ever read to human justice and pity. The man's real name was, I think, Hatfield. And amongst the papers were two separate correspondences, of some length, with two young women, apparently of superior condition in life (one the daughter of an English clergyman), whom this villain had deluded by marriage, and, after some cohabitation, abandoned,—one of them with a family of young children. Great was the emotion of Coleridge when he recurred to his remembrance of these letters, and bitter—almost vindictive—was the indignation with which he spoke of Hatfield. One set of letters appeared to have been written under too certain a knowledge of his villany to whom they were addressed; though still relying on some possible remains of humanity, or perhaps (the poor writer says he thinks) on some lingering preference for human nature. The other set was even more distressing; they were written under the first conflicts of suspicions, alternately repelling with warmth the gloomy doubts which were fast arising, and then yielding to their afflicting evidence; raving in one page under the misery of alarm, in another courting the delusions of hope, and luring back the perfidious deserter,—here resigning herself to despair, and there again labouring to show that all might yet be well. Coleridge said often, in looking back upon that frightful exposure of human guilt and misery, that the man who, when pursued by these heart-rending apostrophes, and with this litany of anguish sounding in his ears, from despairing women and from famishing children, could yet find possible to enjoy the calm pleasures of a Lake tourist, and deliberately to hunt for the picturesque, must have been a fiend of that order which fortunately does not often emerge amongst men. It is painful to remember that, in those days, amongst the multitudes who ended their career in the same ignominious way, and the majority for offences connected with the forgery of bank notes, there must have been a considerable number who perished from the very opposite cause; viz., because they felt, too passionately and profoundly for prudence, the claims of those who looked up to them for support. One common scaffold confounds the most flinty hearts and the tenderest. However, in this instance, it was in some measure the heartless part of Hatfield's conduct which drew upon him his ruin; for the Cumberland jury honestly declared their unwillingness to hang him for having forged a frank; and both they, and those who refused to aid his escape, when first apprehended, were reconciled to this harshness entirely by what they heard of his conduct to their injured young fellow-countryman.

*She, meantime, under the name of *The Beauty of Buttermere*, became an object of interest to all England; melodramas were produced in the London suburban theatres upon her story; and for many a

*My doubt is founded upon the varying tenure of these secluded chapels as to privileges of marrying or burying. The tenure of chapel, though, of course, in regular connexion with some mother church, does not of itself imply whether it has or has not the power to solemnize a marriage.

†In connexion with this mention of "suburban and minor theatres, it is but just to cite a passage relating expressly to Mary of Buttermere from the Seventh

year afterwards, shoals of tourists crowded to the secluded lake, and the little homely cabaret, which had been the scene of her brief romance. It was fortunate for a person in her distressing situation that her home was not in a town: the few and simple neighbours, who had witnessed her imaginary elevation, having little knowledge of worldly feelings, never for an instant connected with her disappointment any sense of the ludicrous, or spoke of it as a calamity to which her vanity might have co-operated. They treated it as unmixing injury, reflecting shame upon nobody but the wicked perpetrator. Hence, without much trial to her womanly sensibilities, she found herself able to resume her situation in the little inn; and this she continued to hold for many years.

"It is an instance of Coleridge's carelessness, that he, who had as little fixed ill-nature in his temper as any person whom I have ever known, managed, in reporting this story at the time of its occurrence, to get himself hooked into a personal quarrel, which hung over his head unsettled for nine or ten years. A Liverpool merchant, who was then meditating a house in the Vale of Grasmere, and perhaps might have incurred Coleridge's anger, by thus disturbing, with inappropriate intrusions, this loveliest of all English landscapes, had connected himself a good deal with Hatfield during his Keswick masquerade; and was said even to have carried the regard to that woman by the names of 'Augustus Hope.' With these and other circumstances, expressing the extent of the infatuation amongst the swindler's dopes, Coleridge made the public merry. Naturally, the Liverpool merchant was not amongst those who admired the facetiousness of Coleridge on this occasion, but swore vengeance whenever they should meet. They never did meet, until ten years had gone by, and then, oddly enough, it was in the Liverpool man's own house—in that very nuisance of a house, which had, I suppose, first armed Coleridge's wrath against him. This house, by time and accident, in no very wonderful manner, came into the hands of Wordsworth as tenant. Coleridge, as was still less wonderful, had become the visitor of Wordsworth on returning from Malta; and the Liverpool merchant, as was also natural, either seeking his rent, or on the general errand of a friendly visit, calling upon Wordsworth, met Coleridge in the hall. Now came the hour for settling old accounts. I was present, and can report the case. Both looked grave, and coloured a little. But ten years work wonders: an armistice of that duration heals many a wound; and Samuel Taylor Coleridge, requesting his enemy's company in the garden, entered upon a long metaphysical dissertation, bordering upon what you might call *philosophical rhapsody*, and, rather puzzling to answer, 'It seemed to be an expression, by Thomas Aquinas, of that parody upon a well-known passage in Shæstoune, where the writer says—

'He kick'd me down stairs with such a sweet grace,
'That I thought he was handing me up.'

And in the sequel this conclusion evinced to speak Xanthippeishly, that purely on principles of good-neighbourhood, I was glad to have my old Coleridge have meditated or executed the insult offered in the 'Morning Post.' The Liverpool merchant rubbed his forehead, and seemed a little perplexed; but he was a most good-natured man; and he was eminently a gentleman. At length, considering, perhaps, how very like Duns Scotus, or Albertus Magnus, Coleridge, about one year in his luminous explanation, he might begin to reflect, that, had any one of those distinguished men offered a similar affront, it would have been impossible to resent it; for who could think of kicking the 'Doctor Seraphicus?' or would it tell to any man's advantage in history that he had caned Thomas Aquinas? On these principles, therefore, without saying one word, Coleridge laid out his hand, and a lasting reconciliation followed.

Book (entitled 'Residence in London') of Wordsworth's 'Prelude':—

'Here, too, were forms and pressures of the time,
Rough, bold, as Grecian comedy display'd
When Art was young; dramas of living men,
And recent things yet warm with life; a sea-sight,
Shipwreck, or some domestic incident
Divulged by Truth, and magnified by Fame;
Such as the daring brotherhood of late
Set forth, too serious theme for that light place—
I mean, O distant friend! a story drawn
From our own ground—the Maid of Buttermere;
And how, unfaithful to a virtuous wife,
Deserted and deceived, the spoiler came
To wreck the artless daughter of the hills,
And wedded her, in cruel mockery
Of love and marriage bonds. These words to thee
Must needs bring back the moment when we first
Beheld the world rang with the maiden's name,
Beheld her serving at the cottage inn,
Both stricken, as she enter'd or withdrew,
With admiration of her modest mien
And carriage, mark'd by unexpressed grace.
Of public notice—she was not unfamiliar.
Have seen her—her discretion have observed.
Her just opinions, delicate reserve,
Her patience and humility of mind,
Unspoil'd by commendation and th' excess
Of public notice—an offensive light
To a weak spirit suffering inwardly.'

The 'distant friend' here apostrophized is Coleridge, then at Malta. But it is fair to record this memorial of the fair mountaineer—going, perhaps, as much beyond the pale estimate of her pretensions as my own was below it. It should be added, that William Wordsworth and Samuel Taylor Coleridge (to whom the writer appeals, as in general sympathy with himself) had seen Mary more frequently, and had conversed with her much more freely, than myself.

The Arts.

VESTIBULE OF THE GREEK COURT.

THE interior of this court, we believe, has been entrusted to Mr. Penrose, and the decorations to Mr. T. E. Parris. The style is the earlier Greek architecture, when the structures of Greece were chaste, simple, unaffected, but classical, like the Grecians of that period, who were noble, manly, yet graceful, preferring their own tastes and sentiments to the effeminacy and voluptuousness of the Persians. The architecture of the vestibule as represented in our engraving is Doric, and it will also be seen by it that the columns have no base, the shafts are fluted from the top to the bottom, the capital is a plain roll or moulding, surrounded by a square abacus, both of which are painted and gilded.

The ceiling is panelled, diamond-shape, with projecting beams; the grounds and borders are painted in blue, red, and yellow, and finished with profuse gilded ornamentation. The frieze behind the figure of the Laocoon in the adjoining court is decorated with gilded wreaths; a red ground is painted within the wreaths; the rest is blue, with the names of Grecian sages, warriors, and poets, written in Greek characters.

This court is intended to represent the buildings in the time of Pericles, during whose administration the Parthenon was erected, which, for materials, design, and execution, is considered to be the most perfect structure ever erected. Its beauty consists in its exquisite proportions, so that, whether viewed closely or at a distance, the eye was equally charmed by its outline and delighted with the general effect; neither did the profusion of its ornaments deteriorate from the contemplation of the whole edifice, although each ornament was a perfect gem, and they were almost boundless. A model of the Parthenon is erected opposite the Greek vestibule.

From a paper of Mr. W. R. Hamilton, it appears that there are no indications of colour artificially applied to the surfaces of the historic sculpture, the statues, and base reliefs, though it might have been used in some parts of the architecture. The plan of the houses in ancient Greece is very different from the plan of the subject found in the Greek writers being very scanty; but there is no doubt they differed materially at different periods. There were the houses of the heroic age, the houses of the historical period to the time of Alexander the Great, and the dwellings after his time.

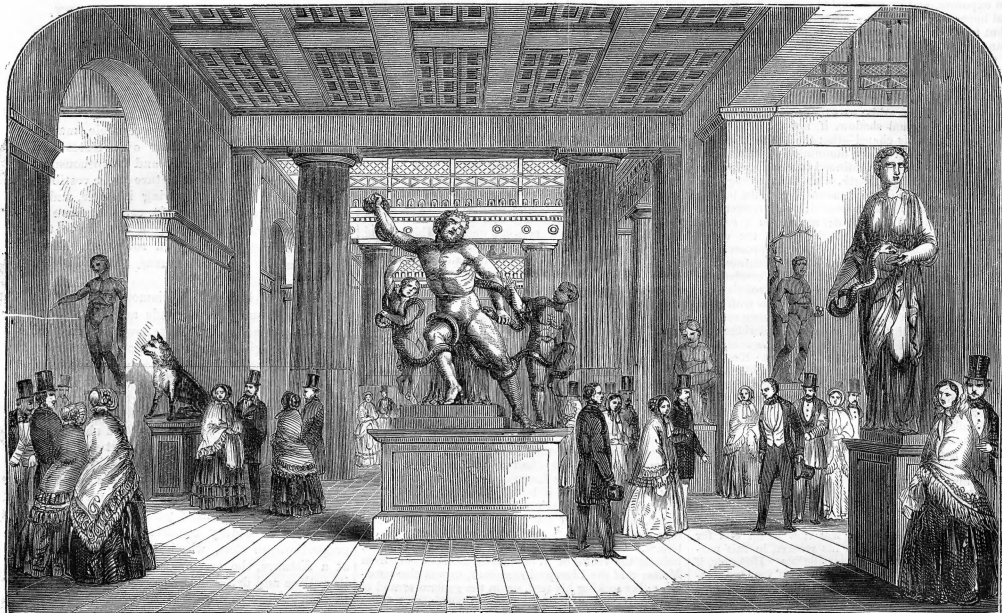
The general arrangement of the principal houses was, one or more open courts, surrounded by various rooms; the females lived in private apartments allotted to their exclusive use. Up to the time of the Peloponnesian war their houses were very plain, the Greeks expending their wealth on temples and other public buildings. Foreigners, in Pericles' time, were struck by the contrast between the grandeur of the public edifices and the meanness of the private dwellings at Athens.

The statues as arranged in the illustration have since been removed, a scaffolding for painting the ceiling being required. Their final position has not yet been fixed, so that we shall leave the description of them, excepting the Laocoon, to another opportunity.

The famous group of Laocoon was found in an excavation of the "Baths of Titus," and was dug out of them not many years since. This antique marble statue, which has been distinctly mentioned by ancient writers, represents Laocoon with his two sons, involved in the folds of the serpents, and striving in the agonies of death to free themselves from their embrace. The expression of sorrow, agony, and alarm, as depicted in the various countenances, are excellent, the attitude of the father in his fruitless endeavour to throw off the reptiles, the imploring attitude for assistance of one son and the hopeless despair of the other, form altogether a great triumph of intellectual genius and mechanical skill. This group and the statues of Belvidere Apollo and the Medicean Venus, were in the Museum at Paris during the Imperial Government of France, but they have since been taken back to Rome.

Perhaps a short history of the story upon which this group is founded would not be

THE VESTIBULE OF THE GREEK COURT.



unacceptable to some of our readers. Ulysses, desirous of the downfall of Troy, advises a colossal horse to be constructed, in which several Grecian heroes concealed themselves, whilst the remainder of the Greek army went on board their ships, as if about to leave. Sinon only remained, who deceived the Trojans, by pretending that the large horse had been built by the Greeks to propitiate Minerva, because they had taken from the city

the Palladium, the statue of the goddess, which was looked upon as the pledge of safety for Troy.

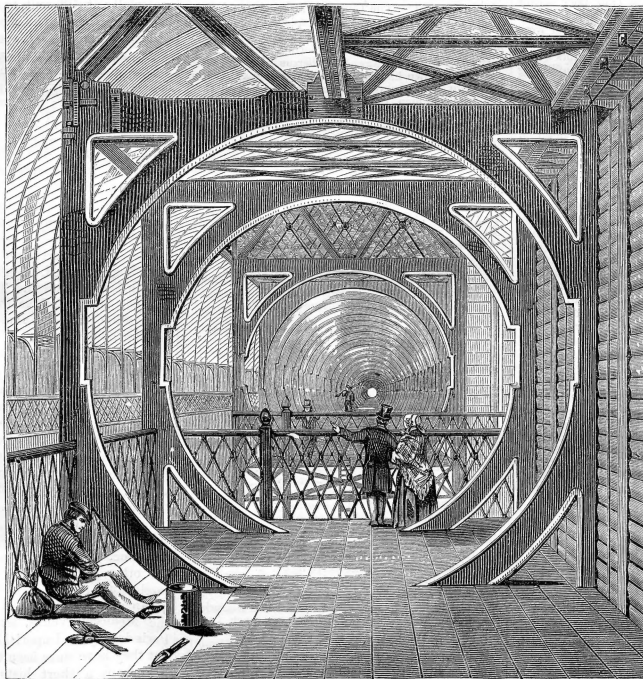
Laocoon, an old Trojan priest, hearing that his fellow-citizens were going to bring the gift to the temple of Pallas Athene, conjured them not to do so; he then went with his two sons to offer a sacrifice to Neptune for further assistance; whilst preparing the offerings, two enormous

serpents suddenly made their appearance, and before the father could warn his sons, or fly with them, the serpents had already coiled their immense folds around the bodies of the youths. Laocoon rushed upon the monsters to save his children, and became himself entangled within the coils of the snakes. This is the time the sculptor has selected for the representation of his group, before they died this dreadful death.

UPPER GALLERY OF THE CRYSTAL PALACE.

THE stand-point selected by the artist for this engraving was from the upper gallery of the South or Norwood transept, looking onwards to the central transept, and parallel with the nave. The illustration gives a very good representation as to the picturesque appearance displayed in the ingenious and original contrivance of this gallery. This part of the Palace possesses many distinct and peculiar features, which peculiarities and adaptations we shall endeavour to explain concisely, though briefly.

The upper gallery is supported from the base by a double line of columns, their outer line projecting 8 feet from the main line, which 8 feet is also the width of the upper gallery as enclosed by the balustrade. The picturesque effect of this construction is much enhanced over the Great Exhibition of Hyde Park, as it effectually removes the monotony of one unbroken line of columns, and substitutes a continued and endless



change throughout the whole building.

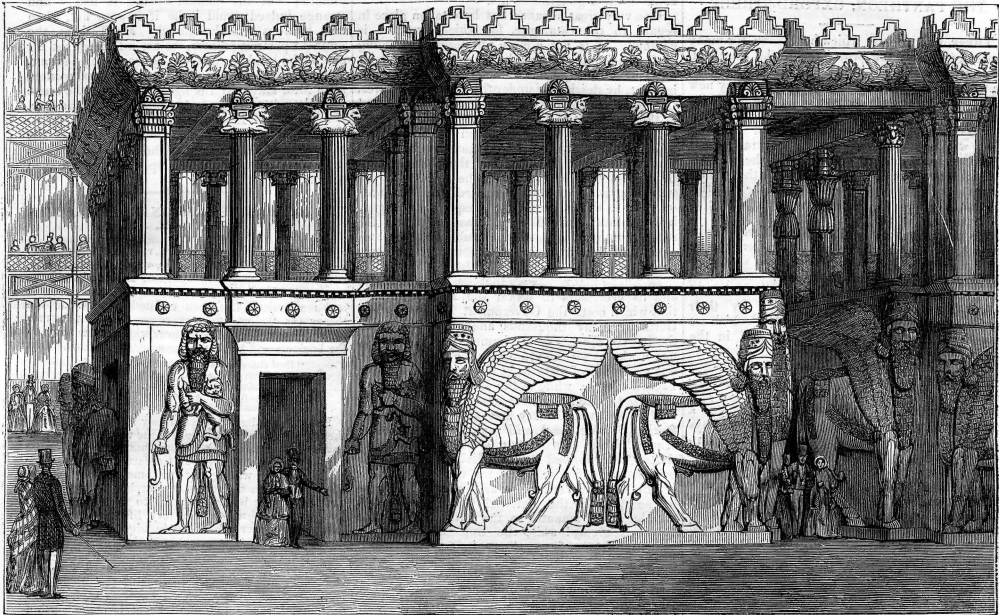
The extra strength obtained by this means to the arched roof of the building greatly conduces to its durability as well as beauty.

The main ribs of the arched roofing are supported on these columns, and the arched casting, technically termed bull's-eye, forms a connecting piece, uniting the two columns with the wrought iron of the main ribs of the building. These form a continued series of circles, at an alternate distance of 24 and 72 feet.

Between every 72 feet the gallery is supported by cantilever girders, or brackets, fixed to the columns at 24 feet apart.

The height at the Sydenham and Norwood ends is 60 feet from the floor, the centre transept 100 feet, and crosses the nave twice at that height, making a promenade from end to end of the People's Palace upwards of a mile in length.

FACADE OF THE ASSYRIAN COURT.



This Court is being erected by Mr. Fergusson to represent an ancient Assyrian palace, upon which he has brought to bear all the information derived from the successive researches of Botta, Bonomi, Layard, Colonel Rawlinson, and other distinguished travellers and antiquarians. Adding his own experience to their labours, he has elucidated Assyrian architecture by the magnificent reproduction now in progress at the Palace.

The ruins of Khorsabad, by a singular fatality, are defective in examples of windows, columns, flights of steps, but are rich in continued courts and chambers, as well as sculptured and painted walls, whilst Persepolis has preserved what is deficient in the ruins of Khorsabad, so that Mr. Fergusson takes his text of this court from the ruins at both places.

The ancient Assyrian buildings were regularly constructed elevations, built of layers of sun-dried bricks, solidly united with the same clay as that of which the bricks were made. The mass of brick-work forming the mound was encased round the sides with well-squared blocks of limestone. The great portal forming the centre of the facade consists on each side of three colossal bulls, with human heads and eagles' wings, and a gigantic figure of a man.

In its present unfurnished state, and also in the alterations considered necessary to render it more perfect, it will be advisable only to touch upon those parts of it which are not likely to be changed, leaving the rest for a future opportunity. Bonomi says, the symbolic figures guarding these entrances are combinations of the man, the bull, and the eagle. The countenance is noble and benevolent in expression, the features of true Persian type, probably resembling those of the reigning king. He wears a high cap surmounted by a band of rosettes and a row of feathers; and three bulls' horns on each side closely surround the base. The hair at the back of the head has seven ranges of curls; the beard is divided into three ranges of curls with intervals of wavy hair. In the ears, which are those of a bull, are pendant ear-rings. The whole of the dewlap is covered with tiers of curls, and four rows are continued beneath the ribs along the whole flank; on the back are six rows of curls, and upon the haunch a square bunch ranged successively; and down the back of the thigh four rows. The hair at the end of the tail is curled, like the beard, with intervals of wavy hair. The hair at the knee joints is likewise curled, terminating in the profile views of the limbs in a single curl. The elaborately

sculptured wings extend over the back of the animal to the very verge of the slab. Being built into the side of the door, one side and a front view only could be seen by the spectator, and the sculptor has accordingly given the animal five legs, the four shown in the side view being in the act of walking, while the right fore leg is repeated, but standing motionless. These figures are never found in the Assyrian palaces but as guardians of portals. The gigantic figure between the bulls on each side of the central aperture of the court is intended, according to Bonomi, to represent the great progenitor of the Assyrian nation, the "mighty hunter" Nimrod himself. He is represented strangling a young lion, which he presses against his chest with his left arm, while he is clutching in his hand the fore-paw of the animal, which seems convulsed in the agony of his grasp. In his right hand he holds an instrument analogous to the boomerang of the Australians, the hunga munga of South Africa, the trombash of central Africa, or the sellem of the Bishareen. It is used by all these different nations in hunting, and by some in war. Great attention must have been paid to the hair and beard, which are arranged in clusters of minute curls, and so elaborately executed, that every hair seems to be represented in its exact place, and the beard, as represented, is the beau-ideal of beards according to the Assyrian notions. The same care seems to have been bestowed on that appendage in all the sculptures, and even now, in Persia, the beard is cherished with peculiar care. This part of the court is taken from the ruins at Khorsabad, but the columns, cornice, and parapet are taken from the ruins at Persepolis. The form of the columns is very beautiful, the shaft is finely fluted, the lower extremity being bound by a cincture, from whence the pedestal expands in the form of the cup and leaves of a pendant lotus. The capitals are ornamented by an upper capital in the form of the head, breast, and bent fore-legs of a bull, richly ornamented with collars and other trappings; which bust-like portion of the animal is united at the back to a corresponding bust of another bull, both joining just behind the shoulders, but leaving a cavity between, sufficient to admit the end of a square beam of wood or stone, to connect the colonnade. The heads of the bulls forming these capitals take the direction of the faces of the respective fronts of the terrace.

DOUBTS.—The registering of doubts hath many excellent uses. Doubts are as so many suckers or sponges to draw use of knowledge.

FINANCIAL PROSPECTS OF THE CRYSTAL PALACE.

The following particulars of spaces let in the Crystal Palace, with the prices to be paid for them, and a list of goods for which such spaces are taken, will be read with interest:—1. Sealing wax, 16 feet, £36. 2. Woollen clothing, — feet, £40. 3. Furniture court, 6 feet by 3 feet, £27. 4. Gallery, India rubber, 8 feet by 8 feet, £45. 5. South wing, carriages, 200 square feet, £100. 6. Central transept, philosophical instruments, 6 feet by 4 feet, £18. 7. South-west gallery, chemicals, 4 feet by 4 feet, £8. 8. Stationers' courts, lithography, 8 feet by 6 feet, £12. 9. South-west gallery, hair dye, 6 square feet, £3. 10. North-east gallery, china and earthenware, 24 feet, £24. 11. Central transept, precious stones, 8 feet by 8 feet, £140. 12. Fabrics court, printed goods, 4 feet by 3 feet, £45. 13. South-east gallery, cigars, 4 feet by 4 feet, £16. 14. Transept, cigars, £90. 15. South gallery, hats, 5 feet by 4 feet, £20. 16. Mixed fabric court, 1 foot 6½ inches, £12. 17. South-west gallery, perfumery, 8 feet by 4 feet, £45. 18. Gallery, surgical instruments, 4 feet by 2 feet, £6. Total value, £685.

It also appears that, according to the most moderate calculation, the whole receipts for rental will realize £45,000 — the full amount that will be expended per annum for the various purposes necessary, and the payment of the officials required. The amount expended is £1,000,000; this, at five per cent., is £50,000 per annum; therefore it will require something less than £1,000 per week to be received from the visitors to pay that per centage — an amount which there can be no doubt will be obtained, even in the most unfavourable weather.

MAP OF THE SEAT OF WAR BETWEEN RUSSIA AND TURKEY.—Any person who wishes to understand how the troops are situated, and the various localities they will have to travel either in pursuit or flight, cannot do better than purchase this cheap map, as more information can be obtained in a quarter of an hour by observing the various routes of the armies from the names on the map than can be obtained by weeks' study by any other method, and even then it will not be so satisfactory, as the observations obtained by searching the map are retained effectually in the memory.

REAPING MACHINE.—Can anyone favour us with an accurate description of a very simple reaping machine said to have been used by the ancient Gauls?

ETHNOLOGICAL QUERY.—Herodotus (lit. 3, c. 12) states that the skulls of Persians, lying in a field of battle, were so weak, that if you struck them with a pebble you would perforate them, whereas those of the Egyptians were so strong that they could scarcely be fractured with a stone. Does modern observation confirm this statement?

GRATUITOUS EXHIBITION OF ART, AT THE PANTHEON, OXFORD-STREET.

THESE fine rooms, which have been for many years devoted by the proprietor of the Pantheon to a gratuitous exhibition of art, were re-opened on the 13th of last month with a completely new collection of small pictures, and a different arrangement of the large works.

The dulness which formerly prevailed here has given way to activity—an agreeable arrangement of the works contrasts favourably with the previous indiscriminate hanging of pictures, while the general character of the pictures exhibited is far superior to that of any collection since the opening of these rooms.

We think that an institution so liberal in its terms, charging merely a small fee per annum for depositing a work, is really and truly deserving of the attention and support of artists; and we do sincerely hope that the walls may be adorned before long with works honourable by their merits to the English school of art, of which we will know that too many remain unsold in the hands of the respective artists.

According to the regulations of the numerous exhibitions of art in London there is no gallery but that of the Pantheon in which works previously exhibited in London can be brought a second time before the public eye. In the early days of the National Institution of Fine Arts this principle of giving good pictures a second chance of patronage was recognised, but abandoned after two or three seasons' trial, simply because, it would appear, that if the public be charged for admission the sum of one shilling each, they expect to have entire novelty for their money, and express disappointment if any other course be pursued.

For some reasons, no doubt well intended, the directors of the British Institution made regulations by which new works only were eligible for exhibition; hence it becomes a fact that in London, pictures once exhibited can only be seen a second time by the public at such a gallery as that at the Pantheon.

The spirit and feeling for art manifested by the proprietor of the Pantheon ought not to be passed over in silence, for, granting to the full that the gratuitous exhibition of works of art may be an attraction to the business department of the Pantheon, still there remains the good taste of the proprietor, who prefers the quiet and intellectual attraction of art to those vulgar means of bringing visitors resorted to by some other establishments. It admits of no doubt whatever that concerts, singing, or other amusements, might be substituted for pictures in these fine galleries, at no greater cost than the conducting of the exhibition of art, while, as rooms for dioramas, and for other entertainments, the property is highly valuable. We have no acquaintance whatever with the proprietor, nor have we any other object in thus stating our views on the subject than to point out to artists and to the public the advantages offered to both by cordially supporting this exhibition. The artists ought to overcome a false delicacy, which prevents many from sending their works to these rooms, keeping them profitlessly at home, instead of giving the public the benefit of their talents—the public, or rather the patrons of art, for the crowds of visitors to these rooms sufficiently attest the popularity of art. The patrons of art can here judge of the intrinsic value of pictures, divested as they are of the means of setting off, too frequently adopted by dealers. Whatever merit a picture may possess can here be fairly judged of, again and again; so that a purchaser cannot, by any possibility, be taken by surprise, or have the slightest advantage taken of him. At the same time we allege, without hesitation, that the collection contains numerous works of art of so high an order of merit that they are worthy of a place in any private or public gallery of art in this country.

If patrons of art would only increase the number of their purchases from the works sent here, an amazing number of choice pictures would soon flow in. It gives us great pleasure to find that the direction of this Exhibition of English Art is confided to Mr. George Fogg, the eminent historical painter, well known to the world of art by his works, in conjunction with his brother, Mr. James Fogg, and by his writings on art. His artistic politics may be dissented from by a large number of his professional brethren; but of his honour and integrity but one opinion can be held—that of unqualified reliance on both.

Our limits prevent us from entering at present upon a criticism of the works now exhibiting in these galleries; but we propose doing so early, convinced, as we are, of the public importance of this gratuitous exhibition of art, which addresses itself to the wealthy persons whose carriages throng the entrances in Oxford-street and Marlborough-street, as well as the humblest mechanic

whose respectable appearance ensures him a welcome in these galleries of art.

One very great advance has here taken place in regard to the catalogue, for which squirence is charged. It is not a mere uninteresting naming of the different pictures, but, being prepared by an artist-author, he has invested it with a great interest, by describing under the principal pictures, the intentions of the artists, the invention displayed in the treatment of the subject, and the numerous points made by the introduction of accessories. The necessary historical information is here also afforded, so that the subjects of the pictures may be perfectly understood, and the talents of the various artists properly appreciated. As the places of works in this gallery are not frequently changed, but will most probably remain as at present for some months, the catalogue published becomes a most useful, entertaining, and instructive companion.

In England, the powers that be, leave Fine Art and its professors to do for the English people in which costs the Government in France and Germany many thousands annually. In France the Louvre consists of an immense assemblage of fine works by all the old masters. There is also a fine collection of pictures by deceased artists of the French school; while at the Luxembourg Gallery is a large collection of fine works by living artists.

Our National Gallery has a few very fine old foreign pictures, and still fewer of the English school. The only representation the English school has is derived from charitable contributions by benevolent individuals, and the princely gift of the late Mr. Vernon. Our Louvre is the lodge-keeper, supported by the National Gallery—a ground floor let out in tenantry to the nation and to the Royal Academy! while the English pictures are carried off to a few parlours in a house which before long is to be appropriated to the use of the Prince of Wales.

Our Luxembourg is the gallery of the Pantheon—where, thanks to the liberality of the proprietors, some specimens of English historical art are to be seen. Certain it is that a foreigner coming to London, and having heard of the great efforts made by artists in the cause of historical art a few years since, would be sadly puzzled to find any results; he might search in vain at our National Gallery, the Royal Academy, and all our other exhibitions—he must, after all, go to the Pantheon Gallery.

"For to this compilation must he come at last."

If he would form the least judgment of our historical art, in these galleries he will find vigorous work by Haydon, Northcote, by James and George Fogg, Hurlstone, Blakley, Cross, Townsend, Von Holst, and many other artists of the English school; landscapes by Clint, Anthony, G. F. Phillips, Watts, J. Havell, J. Lewis; small subject pictures by J. P. Davis, T. G. Fogg, T. Prentis, R. W. Buss, T. Pasmore Rippingelle, and many well-known contributors to the exhibitions of the British Institution, Royal Academy, and other institutions of art.

The great picture by Haydon of the Raising of Lazarus, occupies its former place. This work, well known as it is, has acquired a painful interest since the publication of the striking autobiography of the artist. With all its inequalities and puerilities of drawing, there is quite sufficient in the group—of which Lazarus is the principal figure—to stamp the picture as a work of genius. We are even reasonable enough to venture to think that the figures of Lazarus, the Saviour, and the men close to Lazarus, superior to those in the much-lauded picture of the same subject in the National Gallery.

In the picture by Sebastiano del Piombo, the Lazarus is said to have been designed by Michael Angelo, and as a well-contrasted attitude with the rest. The near the Lazarus, it is unquestionable that it is finely composed; but for energy, for figures really doing the work proposed, Haydon's group is by far better, because there is a certain indescribable wildness and solemnity about the Lazarus, which the finely posed academy figure designed by Michael Angelo in the picture at the National Gallery does not possess. The countenance of the Saviour perhaps only Guido could approach; in Haydon's picture the figure is simple in its action, implying a consciousness of the superhuman power; in Sebastiano del Piombo's picture the attitude of the Saviour is absolutely offensive, from a desire to contrast the lines of the limbs, while the dark complexion of the face is contrary to the well-known description of the Redeemer.

We find, from the explanatory catalogue, that the head of Lazarus was painted from Bewick, a favourite pupil of Haydon, one of the numerous devotees to historical art, whose career was one of sorrow. The father of Lazarus was painted from Corporal Salmon; the expression of the head is good, but the selection of such a head is to be regretted, as it falls altogether in dignity; it is one

of the most common-looking countenance in the picture; but the mother's head is fine—and strange indeed would it be if it were not, when Mrs. Siddons was the model. Mr. Tatham, the eminent portrait painter, we are informed, sat for one of the heads behind the figure of the Saviour. The woman carrying the water-jar was painted from Mrs. Haydon; the figure watching the scene intently, with an expression of doubt in the face, is a portrait of Lord Byron.

Since native talent does not come within the patronage of the trustees of the National Gallery, it is well that some place is open to receive such works.

THE ROYAL PANTOPICON IN LEICESTER-SQUARE.

On Saturday last we paid a visit to this establishment, just opened to the public, which, to our fancy, surpasses any other institution of the kind we have yet met with in London; and where talent, artistic and mechanical, has been enlisted to expound the theory (as the catalogue expresses it) and illustrate the application of those sciences which come home to the business and bosoms of men.

"How charming is Divine philosophy!
Not harsh and dry as a Schoolmaster's
But musical as Apollo's lute,
And a perpetual feast of nectar's sweets,
Where no crude surfeit reigns."

Here the student may learn how to avail himself of the discoveries and inventions of the master-minds who have taken the lead in their own pursuits. The artist may catch inspiration—the manufacturer, by devoting a few hours weekly to the enunciations of the chemical professor, and the oral explanations upon the models, will be better prepared to meet the competition which, through the very life of commercial enterprise, is ever fatal to the indulgence of inactivity and ignorance. In short, this institution is emphatically the school of arts and science, where every subject of practical importance will, in its turn, be elucidated, and every object to gratify the eye and ear be illustrated. The interior decorations are magnificent, and the sculpture department is alone worth a journey ten times the distance from Sydenham to examine, particularly a gracefully-veiled statue, by Sig. Monti, representing the oriental fiction of the Hour, which is considered one of the most lovely specimens of the sculptor's art that has been produced in modern times, and we fully coincide with the opinion of the directors, of its being "one of the most exquisitely perfect and pleasing statues which ever graced a public collection."

Of native talent we have much to be proud in, the same exhibition, especially those of "A Nymph at the Bath," "Solima," by Marshall; "Rebecca," by Theed; "Early Sorrow," by McDowell; "Dorothea," by Bell; "The Suppliant," by Weeks; "The Deer Stalker," by Stevens; and a female statue, by Lawlor. All highly-finished and meritorious productions. The organ, constructed by Messrs. Hill and Co., is said to surpass those of York and Birmingham in size, tone, and comprehensiveness, and consists of four manuals, each from C C to A, in alto, and a pedal organ C C C to F, 30 notes. It contains 60 stops, 7 couplers, 10 composition pedals, 1 crescendo pedal, 4,000 pipes, and 7 bellows of different pressures of wind, worked by steam. The dimensions of this extraordinary instrument are—in feet, height, 48; width, 36; depth, 28. W. T. Best, organist.

EFFECTS OF TAXATION ON ART AND SCIENCE, &c.

DURING many years the heavy tax on windows and glass ruined the ordinary house architecture of England. Few private individuals dared to incur the expense of rivaling the bold and imposing windows of ancient dwellings, or of realizing the flood of light poured into ancient halls. The duty on glass also precluded the English optician from competition with those of the continent. It is only within the last few years that we have begun to manufacture lenses on a large scale. Had these fetters remained, the Crystal Palace never could have been constructed within reasonable limits of expense. The experiment would have been too costly. The tax on bricks has effectually compressed the poorer classes of London within floors which allow but eight feet strata of air—the food of vitality. This means of taxes on harvest duty has the parents of housed-slaves decrepitude and of a deteriorated and deteriorating race. Thus, too, the tax on ornamental woods rendered choice furniture a luxury too costly for the middle classes. The artistic skill which is called out by working on good material was left to perish. The duty on paper is still said to ruin on many branches of light and tasteful manufacture. It is also smothering the skill which would otherwise be summoned into vigorous, profitable existence. Science suffers severely in the duty on paper for books and journals. Even the duty on spirits of wine is pernicious. It prevents the naturalist and experimentalist from attempting much which they would otherwise have funds to accomplish. It gives the French an advantage in these and similar researches.

Political progress, after all, goes on with halting, crippled gait. One foot has gained the opposite bank, but the other sticks fast in the midst of the little, muddy channel of human prejudice. We are not yet out of the fix.

PHOTOGRAPHIC ART.

A VARIETY of concurrent circumstances induces us to believe that a few words on this wonderful art may not prove unacceptable to our readers. It may not be generally known that Her Majesty and Prince Albert head the host of practical photographers, and that Mr. Fenton, one of the most successful manipulators of the waxed paper process, has had the honour of giving lessons to Her Majesty. At the exhibition of the specimens of photography, opened by the Photographic Society, Her Majesty, the Prince, and Royal suite honoured it with a visit, and expressed themselves so much surprised and gratified at the great progress made in photography, that it led to a desire, on the part of the Queen and Prince Albert, to practise this fascinating art. With so able an instructor as Mr. Fenton, the most correct apparatus, Ross's best lenses, fine scenery, and leisure for practice, no doubt something like a royal road to photography may be discovered.

The exhibition of specimens of photography, held at the galleries of the Society of British Artists, in Pall Mall East, closed on Saturday, the 4th of March, in the full tide of popularity. It is most gratifying to know this, as it clearly proves that the art has attained a high position in public estimation. The receipts at the doors, we understand, have been far beyond expectation. One special note of the Photographic Society merits especial notice: it is the opening of their exhibition in the evenings, at the reduced charge of three-pence. The opportunities thus afforded for inspecting these interesting drawings by the pencil of Nature herself, have not been neglected, as the rooms were thronged on each evening with intelligent visitors, whose occupations entirely deprived them of the pleasure of visiting the exhibition during the day-time. We expect much good to art will result from this popularity of Photography.

Dilettantism and unmeaning flattery have produced a sort of monstrous beauty, as absurd as it is false, and uniting taste and subjects of *genre* is infected with this supernatural beautifying.

Sir Joshua Reynolds, in his desire to paint not but beautiful portraits of his lady sitters, sometimes so idealized upon the model that many of his female portraits remained on his hands, not being considered at all like the originals. In consequence of time, these beautiful portraits have passed through the hands of the auctioneer, and the lapse of two generations having long since removed the fair originals, these pictorial fables have been purchased at high prices by their descendants, and are now cherished as veritable portraits of their beautiful grandmothers. It was this idealizing process of portraiture that roused the fury of Barry, whose knowledge of nature and strong sense of truth prevented him, as it did also Hogarth, from obtaining by a true pencil what would have been but a just reward for their disappointment in the pursuit of higher art. Hogarth, as is well known, was too literal in his portraits; so much so that some of his sitters would never sit sufficient number of times to enable him to complete the portraits. In one instance his satirical nature prompted him to inform a very, very plain-looking, in plain English, an ugly nobleman that if he did not call and take away his portrait, and pay for it, by a certain day, he would add a tail, with other little matters, to the portrait, and send it to Pickocks' menagerie as a show-cloth! Of course, a threat like this from a man so determined as Hogarth, had the desired effect.

Barry tried in vain to paint portraits; the required facility was the very opposite of his acquisitions and his feeling, so that he could not tell the man who wanted him to paint portraits to go to "the fellow in Leicester-square!" meaning Sir Joshua Reynolds. He powerfully expressed his dislike to prettifying portraits, by saying he could not paint people as if they "lived upon sweet cherubim, and angel broth!" This feeling for carrying the beautiful and intellectual into portraiture, however, bears the stamp of high authority, and were it always healthily employed, confers upon the art of portraiture one of its greatest qualities—witness the antique busts; the portraits by Leonardo Da Vinci, by Titian, by Raffaele, by Guido, by Vandeyke, the busts by Reynolds and by Lawrence; while its abuse is seen in the leer, the voluptuous eyes and features of Ley's portraits, many of Laurence's female portraits, and the monstrous drawing of some modern portraits, imitating, as closely as possible, nature as viewed on the opera boards, or according to the version adopted by the ballet-master. The false art also exemplified in miniature painting, where the unskilful hands, gives an unmeaning simper and leer, which pass for beauty, although allied to drawing wickedly incorrect.

Now photography, when properly applied, the apparatus not forced to do more than its construction fits it for, gives, with a judicious care of choice of view and pose of the figure, a pleasant but strictly natural portrait, and in this way is gradually forcing out the false art already mentioned. In miniature painting, whose works are exhibited on doors and door-posts in our leading thoroughfares have been forced to practise photography in self-defence—a step which has obliged them to pay greater attention to the truths of nature, and produced a marked and corresponding improvement in the drawing and expression of the miniatures painted by them. In ascending the scale of art, the taste for truth of drawing and effect of light and shade and colour induced by the pre-Raffaeleite school, and the writings of Ruskin, joined to the charm which attends the naked truths of photography, are producing a most salutary effect upon art. Unfortunately, the weak points of great artists are too frequently imitated, because these points, like the imitations

given of celebrated actors, are the vices of their style, and are the only points capable of being imitated, to draw badly, to smother broken limbs in asphaltum, to trow on colour, and load a picture with varnish, and maul with a sufficient force of Vandeyke brown and yellowish white, were considered qualities resembling those of Sir Joshua Reynolds's works, respecting altogether to emulate the very intellectual resources of this great artist. This vicious style, which infected the art of twenty or thirty years since, in this country, has no parallel in any continental school; for in the worst phases of art, vile drawing in Germany, in Italy or France, stood confessed to the eye at once, no palliation of effect of light and shade or colour was offered, as was the case in English art, where a pretty piece of colour, or a novel disposition of light and dark, compensated for the absence of every other quality.

Selections of the beautiful in nature, whether of sky, ocean, land, or trees, or animals, or the human figure, need not be less beautiful, because photographic. Shows the artist their true light and shade; nor would truth of construction and of anatomical treatment necessarily deprive a limb of its beauty. The designing of drapery in its varieties will be greatly assisted by studying good photographic pictures. The action and drawing of hands in pictures are also capable of receiving great assistance from photography. The artist may be held by artists reacting the useful appliances of photography, there can be no doubt, in an unprejudiced mind, that this comparatively new discovery will teach pictorial truths to the public; they, in their turn, will demand them of artists; and art must of necessity supply the required truth of treatment.

A step in this direction has been taken by the directors of the Polytechnic Institution, where photographic pictures taken on albumen by Mons. Ferriere, laid upon glass, are used as subjects for the dissolving views. Owing to the various actinic forces of different colours in nature, and the angles at which light is reflected by bodies in nature, a want of half-tint, and a confusion of sky-tint with that of other objects, are most frequently met with in photographic pictures. These defects, when on a small scale, do not offend the unpractised eye; but when immensely magnified—as on the screen of the Polytechnic Institution—give the picture a snorty effect, clearly pointing out the propriety of adding colour when used as transparent pictures for dissolving views. One picture on collodion, contributed by Mr. Horne, was greatly improved by the addition of a little colour.

To the numerous audience assembled at the Polytechnic Institution on that day, an immensely enlarged view of the Crystal Palace at Sydenham appeared most interesting; this was produced from one of the beautiful series of collodion pictures taken by Mr. De la Motte; of which series it is impossible to say too much, combining, as they do, so much skill in the manipulation of the materials of photography, such a thoroughly artistic like view of the subject, and, without being record of the progress of one of the most wonderful edifices ever reared by the hand of man.

This subject, we are informed, was also printed on collodion by Mr. Horne, who is one of the most celebrated names in photography.

The application of photographic pictures to the optical apparatus called the dissolving views, is, however, not a thing of recent origin; as many of our readers, and all our photographic friends, will remember that in the American section of the Great Exhibition in Hyde-park there was a large portion devoted to an exhibition of specimens of photographic views. The apparatus and a peculiarly fitted-up enclosure was for the especial purpose of showing transparent positive and negative pictures—one of which had the addition of colour. The idea thus carried out was first made public at the Great Exhibition; but the process by which the transparent positive pictures were obtained was not then generally known. Since then various French photographers have done a large business in England and in other countries, by supplying opticians with a variety of very interesting views in France printed on an albumen layer on glass, and used for the stereoscope. In England, however, albumen does not appear to be much liked by photographers, who prefer pictures taken on collodion. These views now exhibiting at the Polytechnic are printed on collodion by means of an apparatus described in the journal published by the Photographic Society.

As fine weather has made its appearance, photography will be asked, we propose, therefore, to give in this department of our Gazette such simple methods of operating on glass and paper, deprived of their technicalities of detail, that any one, by using common care in the choice of apparatus, purchasing of chemicals, and the manipulation of the paper or glass, may be nearly certain of success.

We have received the copy of a piece of music, composed expressly for the pianoforte, by Jenner Gale Hillier, Queen's College, Oxford, entitled, "Une Pensée du Soir." This *morceau* displays much taste in the arrangement, the theme is graceful and pleasing, and judiciously varied throughout, reminding us of Hummel's beautiful and expressive pianoforte music.

THE NATIONAL DRAWING MASTER.—The second part is now before us, and we think it an improvement on the first, fulfilling in every part the purpose of its projectors. It is calculated for the million, calculated to ensure rapid self-instruction in drawing; nor can we conceive that a better system of tuition than the method upon which it is based can be adopted by those who wish to teach themselves to draw.

UNCLE DAVID'S WANDERINGS.

No. VI.—ROME.

"Go, then, to Rome! and hope in Rome to find
The Rome thy chaises pictured to thy mind,
Ask, disappointed, where the wonder lies?
And hail imperial ruin with thy sighs."

THE choir of St. Peter's, though composed of a variety of canuchs, with their thrilling tenors, was not to our taste, so after witnessing the Pope's body-guard presenting arms on their bended knees as his Holiness was borne along the principal aisle, we sauntered off to visit the studios of British artists, and soon met with the most cordial reception from one and all of them, especially John Gibson, who had studied most assiduously under Canova, and whose masterly touch seemed visible in a pleasing variety of groups then in progress, especially those of Venus and Mars—Psyche borne by the zephyrs—and the youthful Hyas seized by the nymphs at the spring, which may now be seen in the Vernon Gallery.

R. J. Wyatt, too, had produced some admirable specimens of the plastic art, as well as Watson, Gott, Campbell, Hogan, and Scouler, "hale fellows well met," and possessing a goodly sample of the skill then displayed by artistic emigrants from England, Scotland, Ireland, and Wales.

Sir David Wilkie, Sir Charles Eastlake, Bewick,* and numerous other knights of the palette, were also rendering themselves famous at this time in Rome, where Sir David's clanish countrymen, led on by the Duke of Hamilton, invited him to a splendid banquet of kickshaws and frickasses innumerable, to which we were favoured with admission tickets at three guineas each, or about fifteen Roman dollars! a sum sufficient to have dined at least fifty artists sumptuously at their common rendezvous in the *Via Condotti*, with a flask of delicious wine into the bargain. After much of the "clan me, clan you" system, so prevalent in the North, in toasting each other's healths, the noble chairman retired with the various Italian professors invited on the occasion, and was followed by no less than half-a-dozen Scotch baronets, who had officiated as croupiers or vice-chairmen at this novel gathering, some of whom we assisted to their carriages at midnight near the Capitol—

"A wee thing *faul*, but very happy!"

A few days afterwards we visited the studio of Thorwaldsen, who was then considered the prince of modern sculptors on the continent, and proud we were of being introduced to one so eminent in art, and so amiable in disposition, reminding us much of his friend and contemporary, Canova (whose unlooked-for death, a short while previous to this period, was universally lamented); though artists generally seemed disposed to yield the palm to the former as the most classical of the two, possessing more of the spirit and style of the antique than Canova, his colossal statue of Christ, for Copenhagen, equalling it, was said, my specimen of Greek sculpture yet discovered, and greatly superior to that by Michael Angelo, so long celebrated. In the gallery of Canova (though the master-spirit had fled) we met with much to admire, particularly his group of the Graces, for the Duke of Devonshire, the Venus at the bath, for Lord Lansdowne, and the Hebe, for Lord Cassford, all which have long been well known and appreciated in England.

After some three months' sight-seeing and some study (from the antique as well as the life), and witnessing the fooleries of a Roman Carnival, we found our way southward to Naples, Pompeii, Herculaneum, &c., and afterwards to Venice, "the bride of the sea," Bologna, Ferrara, Florence, and Leghorn, from whence we crossed the Mediterranean to Marseilles, and so homeward by way of Lyons and Paris, finding in every city much to please our fancy, artistically and otherwise, but to describe a tittle of which, without adding fiction to facts, might be set down as an "off-told tale;" so, thanking you for the space allowed for my "Zig-zag wanderings at home and abroad," I beg, Mr. Editor, to subscribe myself,

Yours respectfully,

N. D.

Sydenham, March 23rd, 1854.

* Mr. Bewick was at this time finishing a series of admirable drawings upon a large scale from Michael Angelo's famous fresco paintings of the prophets Isaiah, Jeremiah, Ezekiel, Daniel, Zechariah, &c., in the Sistine chapel at Rome, Pope Leo the Twelfth having graciously granted the artist permission to rear scaffolding sixty feet in height for the purpose, through the solicitation of the late Sir Thomas Lawrence, from whom Mr. Bewick received the commission on his leaving England for Italy in 1825.

CRYSTAL PALACE COMPANY.

LAST month we gave their report, now we give the result of the extraordinary general meeting of proprietors in the above company, which was held at the Bridge-house Hotel, for the purpose of considering the propriety of permitting the directors to add £250,000 to the capital of the company. The meeting was very fully attended. The chair was taken by Mr. Laing, M.P., chairman of the company. The report having been taken as read,

The Chairman, referring to the proposal to increase their capital, said that the directors felt that the fullest details in every item were due to the shareholders, and accordingly had instructed Sir J. Paxton to prepare a report in which every cause of expenditure was fully explained. Those who read that report would say not that an increase of capital was satisfactory, but at least that the necessity for that increase had arisen from causes over which the directors had no control, except at the expense of curtailing some of the great features in the production of which they mainly rested their hopes of success for the undertaking. The first had been most injurious to them, and they had been further impeded by the lamentable accident with which the public were familiar. He believed that he could not estimate those two causes at less than a loss of three months' labour, and that, too, at a time when expenditure was one of the most important elements of economy in their work. It must be remembered that they had collected skilled artists from every part of Europe, and it would not have been possible to disband them as if they had been mere bricklayers' labourers [hear]. Another great evil arising from the delay had been apprehension that the building could not be opened during the ensuing summer, a result which would have been almost fatal to their success, and in order to avoid it they had been obliged to put additional hands into every department, so that the opening should take place to a certainty on the day appointed. The cost of iron and timber had nearly doubled since the original estimate was submitted, and, in addition, more expenditure had been created by what might be called the gradual development of the scheme. They had now a far larger number of applications than could be complied with in the space at the directors' disposal, and they comprise quite as large a range of manufactures as had been exhibited in Hyde Park [hear]. The most experienced traders were beginning to see that the Crystal Palace at Sydenham was a place which every Englishman, and every foreigner must visit, and, therefore, they were rapidly taking means to secure so important a medium for the exhibition and advertisement of their goods. He attached the greatest importance to this, the commercial aspect of the undertaking. If the place were a mere resort for purposes of recreation—although he did not undertake those purposes—he might have had some misgivings as to its success, and thought that, after a year or two, the public interest would die away; but when he saw it resting on a solid commercial basis—when he saw it appeal successfully to all philanthropic minds, and supported by the whole press of England—he felt that it was sure of an enduring success, and that it would become impregnated with an enduring value [loud cheers]. He had now pointed out the leading features of increased expenditure, and had only to add that the whole had been rigidly tested, and the directors were thoroughly satisfied as to the mode in which the money had been spent. He might be asked what he had to offer to the public, and his answer was, that he had to offer the public the completion of the building in accordance with his estimate. He did not think that Sir Joseph Paxton was likely to deceive them [cheers]. There was another reason for reliance in his estimate to be found in the fact that the actual expenditure up to the present date had been but £680,000. Looking at that amount, and comparing it with the enormous quantity of work which it had produced, he unhesitatingly said that even if they tried they could not spend much more between then and the opening of the building in May [hear, hear]. They might have asked for less than a quarter of a million—they might have been contented with £100,000, trusting to the receipts after the opening to carry them on; but they had thought it better to ask for the whole sum, and to take upon themselves all the liability for all its great features completed. Hotels might be projected in connexion with the Crystal Palace, and be adopted among its shareholders with profit, as there was no doubt that there would be opening for much greater concerns in that way than anything that had as yet ever been seen in this country; and the directors had taken an important step in facilitation of such a project by securing on lease the whole of Dulwich Wood, at a rental of £3,000 a-year. They might have had it lower had they proposed earlier, but had been fearful, while their prospects were uncertain, to incur increased liability; but now they had secured it, and were told by Mr. Fuller—whose authority as a valuer of land few would venture to dispute—that when the Palace was completed, it would bear something like £100,000 extra value [hear, hear]. In connexion with the exhibition of manufactures, to which he had before referred, he should like to make one or two observations with reference to what had been done in the industrial department. Finding the demands for space from manufactures far to exceed their expectations, the directors had determined to pro-

vide courts of a more enduring character—works of art in stone, and which could be erected without any very considerable expense. They expected accordingly applied to gentlemen of great eminence in art, and at the present moment Messrs. Tite, Thomas, Lemper, Barry, Stokes, Crace, and Charpentier, were employed in constructing ornamental courts for the various branches of manufacture. In particular an attempt was made to find an appropriate design for the Birmingham court in a sort of classical architecture; and much pains had also been taken in the construction of a handsome court for the music, which, it would be recollected, was very much out of the way in Hyde Park. At Sydenham the musical instruments would have a handsome court in the nave. As regarded the mode to be adopted of raising the necessary capital, the reason which had induced the directors to issue it in shares was, that in an undertaking like theirs they had a firmer basis when all were in the same boat, and had not borrowed capital [hear, hear]. The shares would be distributed amongst all the present shareholders, and at the present price there would be no difficulty in taking them up [cheers]. They had got the authority of the Board of Trade for their proposal, and only wanted a resolution from the meeting to confirm it. He could not attempt to prognosticate respecting anything which was so very novel in its character. He believed firmly, however, that they would have success, and that mainly because he felt that they had deserved success. The Chairman concluded by putting a resolution authorizing the raising of £250,000 new capital in shares.

Mr. Geach, M.P., seconded the resolution. Mr. Etches (Derby), who announced himself as the holder of 1,500 paid-up shares, warmly supported the resolution.

There was no objection to a succession of questions from various shareholders.

The Chairman said that they held Dulwich Wood under building provisions; and that the let off space in the building up to the present time amounted to £3,000 a year. As to the stability of the building, it was most extraordinary, having withstood all the late gales without important injury. He was asked as to the dividend, and he said that the directors would have a dividend would benefit by the rents for space. He did not like to commit himself to any specific estimate, especially as the contracts were only commencing. A proprietor had modestly talked of £25,000 a year. He (Mr. Laing) had no hesitation in promising him his share of the rent, as a certainty [cheers]. With respect to the organ it certainly was a great temptation, and had the directors had a surplus they would certainly have entertained the project, but under present circumstances were determined to wait [hear, hear, and cheers]. He quite concurred as to the propriety of "an exceeding million in expense and liabilities." A question had been asked as to the contract with Fox and Henderson. That contract had only been exceeded by the trifling sum of £6,500 for a new staircase. As to the tower towers, the directors had acted under high scientific authorities in constructing them, and believed that the tanks must be elevated to get a strong jet. They were told that the towers would have been quite secure but for the treacherous nature of the foundations. An anxiety for the safety of the public had induced the directors to call in Mr. Brunel, and that gentleman's judgment was that they were not safe. Accordingly the towers had been taken down, and were in course of re-erection at an expense of £20,000. The plan was so strong as to have successfully resisted the violent hail storms of last winter. In answer to Alderman Wilson, who had complained of the excess of estimate, the chairman pointed out the various attractive features which had been added to the original scheme, and advised the shareholders, if dissatisfied, to go to the Stock Exchange, where he would have no difficulty in selling his shares at a premium.

The resolution was then put and carried almost unanimously.

PERCUSSION CAPS.

THE aspect of affairs at the present moment makes every one curious to know, as the phrase goes, "all about" our warlike weapons, their history, their cost, and their mode of manufacture. We are accustomed to look with supreme disdain on the ancient and undoubtedly primitive-looking flint stock. We use and admire the smart modern "cap," and few people, imagine, are aware of the amount of mechanical skill and labour which is getting into a very simple-looking article. Not having met with any detailed account which would gratify their curiosity on the subject, a short account may be supposed to be fresh and interesting.

The percussion cap is an essentially modern contrivance. The manufacture is largely carried on in Birmingham, and in her Majesty's arsenal at Woolwich, and the process has been in perfection. When detonating compounds were first used for the explosion of gunpowder some difficulty was felt in applying it so as to effect this with certainty. Various substances, such as fulminating mercury, were employed, and various improvements adopted, until the present form of a cap was chosen. The plan was to place the touch-hole, and holding the explosive mixture inside, is struck smartly by the hammer, causing it to burst, while the shattered fragments are prevented by a shield from scattering. Various salts and some other chemical agents, as, for instance, some chlorates, nitrates, and fulminates, possess such explosive properties. The ordinary lucifer match is an every-day example, for the friction of the match drawing one of them across a roughened surface gives rise to a series of slight percussions.

The first process in preparing the caps is to bring long narrow strips of copper under a punching machine, the die in which cuts out pieces in the shape of a Greek cross. These crosses are carried to a stamping machine, from which they issue in the thimble-shaped form which the cap assumes. They are now to load; and this is done in a most wholesale manner by aid of very beautiful but very simple mechanism. One thousand caps pass through the loading stages at one operation. Some handfuls of the raw-looking copper are taken on the top of a metal frame which contains exactly 1,000 holes. Each hole is of a diameter large enough to hold the body of a cap, but not its brim, for the reader will be good enough to remember that they resemble miniatures of the headgear of that peculiar cut patronized by gentlemen interested in the turf. Then, by one of those dexterous processes by which needles can be made to lie with their points all one way, and a cat always manages to fall on its feet, the frame receives a few thrusts, much in the manner a labourer would put lime or gravel through a sieve, and the whole of the thousand holes are filled. The framework and its contents are now passed into an aperture in another machine. On the top of this machine there is nothing to be seen but a metal plate with a series of perforations of slight depth. These perforations are to act like the tube in a powder flask, which measures the charge. A workman takes a quantity of the detonating mixture, and spreads it gently over the surface of the metal table. The powder falls into each of the holes, and an superfluous quantity is removed. A handle is then turned, and by a jerk the tray with the 1,000 capsules is brought exactly under the 1,000 charges. These drop into the bottom of the caps, and the frame containing them is borne to other pieces of mechanism. The object is now to consolidate the charges of explosive matter, so effected by a series of nozzles, wetted with varnish, being pressed down into the interior—an operation requiring care, for violent strokes would be apt to explode the caps as if they were fired in a gun. Occasionally a few go off, but the mechanism which gives the pressure being adjusted with springs, it comes into operation steadily and uniformly, so that the caps are all equally packed. Finally, each cap is put by hand on a smooth metal tool, revolving at a high speed in a lathe. By this means a few turns polish the varnished interior, and the whole is rendered waterproof.

Such are the varied processes which this article undergoes, and the appliances by which they are effected, so that the caps are ready for use. One modification is the making of the cap double—that is, one to fit inside the other. In this case the explosive compound is put between two caps, and in the top of the innermost chamber there is a small hole, to allow communication with the touch-hole of the gun when the cap is put on the nipple. Detonating compounds are largely used in modern warfare in the composition of bombs and shells. It has been proposed, and many curious contrivances have been invented for applying the cap principle to guns of large calibre, but hitherto without great success. One of the most diabolical-looking collections which can well be examined is that contained in an apartment in Woolwich Arsenal, which contains a specimen of all the destructive missiles and projectiles which ingenuity has contrived for wholesale murder.

OBSCURITY.

"Panlium sepulchre distat inertis.
Celeste virgo." HORACE TO LOLLIVS.
"Know thyself," was one of the wisest maxims of those wise old fellows, the Greeks. "Become known to others," was the next best; but it was understood and practically carried out, not openly expressed. The pangloss of the Greeks are said to have introduced to the world such men as Herodotus, Thucydides, Pindar, and Lysias. What the press now does for literature, great assemblies then did, not only for authors, but also for the artist and manufacturer. It rendered them universally known.

Publicity is everything for the artist. That publicity, too, should not be tardy; how many a noble plant has withered for want of due attention! Publicity gives nutriment to merit. Hundreds of men who could and would have done good service have sunk into hopeless despondency for lack of encouragement. They have laboured and toiled with noble effort, cursed only by the sin of modesty. Perhaps the first picture was elevated the cloudy ceiling of the Academy, and so sublime to be appreciated by anything but a pair of the best acromatic lenses. Perhaps a paper full of talent was rejected by some bibulous editor, whose cigar and grog had blinded his vision. Perhaps the undergraduate's prize poem was too spirited for the pachydermatous dons. Perhaps the first patent was unluckily open to piracy. Due in too many of these cases the artisan loses hope, and tries no more. He is convinced, beyond hope of recall, that the world is not open for talent. He occasionally degenerates into a votary of humbug. He must have success at any cost.

We hope that the Palace at Sydenham will do something for the young and rising artist. Actual inspection will be far better than the platitudes of the advertisement, the favoritism of journals. The works of the artist will stand there what is their due, and neither more nor less, in the eyes of the world. No limited body of men will be able to dictate a preference any more than a clique of Athenians would have been able to dictate which tragedy should have the national prize. Nor will the wealthy statesman be able to thrust inferior invention into the place of one which is superior, but which lies still-born in the hands of a poor man. For the future, every one who deserves publicity may obtain it—not merely European, but a world-wide, cosmical reputation.

Correspondence.

To the Editor of the Crystal Palace Gazette.

SIR,—I perceive that some one is disposed to raise a doubt as to the wonderful stories told of the sagacity and usefulness of the dogs of St. Bernard.

Perhaps I may be allowed to repeat the statements of a German gentleman, formerly a resident in Switzerland. I have not the least doubt that they are true. My friend told us that he naturally enough had made many inquiries on the spot respecting the dogs. He learned from a monk there that they had now lost the true breed of the Alps, being originally Danish. The rigour of the climate at St. Bernard was alleged to have been the cause of the failure. The present dogs are said to be half-bred. They are sent from time to time to St. Mariut (I think), a milder spot. Great difficulties are experienced in keeping up the number. The utility of the animals was called in question. The stories respecting the wonderful rescue of travellers, &c., &c., were treated as fables. It appears that tourists (ladies especially) are disposed to be very liberal towards the dogs. This, of course, is not injurious to the revenues of the monastery. The monks, therefore, do not strive to diminish the reputation of their auxiliaries.

I am, Sir, yours very truly,
BERNARD SMITH.

Advertisements.

FIRST be SURE YOU are RIGHT, then go Ahead.—J. R. SMITH'S GRAND TOUR OF EUROPE AND ASCENT OF MONT BLANC, acknowledged by crowded audiences and the public press to be the largest and most interesting exhibition in London.—Leicester square. Daily, at 3 and 8. Admission 1s.

ROYAL PANOPTICON OF SCIENCE
OPEN to the public for Morning and Evening Exhibition. Mr. W. T. Best, the organist to the Institution, will present a selection of classical music on the Grand Organ (Organ of the late King George IV.) by Messrs. Hill and Co., at intervals. Programmes to be obtained in the Institution. Magnificent Fountain, throwing a stream of water 100 feet high. Photographic Gallery, where high portraits are taken by license of the patentee; Engineering Tools; Sculpture; Veiled Statues in Marble, by Monti and Gamba; New Musical Instruments; Gramophone; Electric Printing; Electric Telegraph in action; American Sewing Machine, &c. Lectures on Ruhmkorff's Electro Galvanic Coil—on the history and progress of the Electric Telegraph in the British and Welsh Islands. Practical Illustrations: Photography. Hours of exhibition: Morning, 12 to 5; Evening (Saturday excepted), 7 to 10. Admission, 1s; Saturdays, 2d.

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N.B. Ladies visiting town can be accommodated with apartments at Mrs. Chifferfield's establishment, 511, New Oxford-street, two doors from Museum-street.

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Congou Tea	2	8	10	30	30
Best Assam Tea	3	2	34	38	38
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Best Assam Tea	3	2	34	38	38
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Best Assam Tea	3	2	34	38	38
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CRYSTAL PALACE, SYDENHAM.

NOTICE TO EXHIBITORS.

All persons or firms intending to become exhibitors in the Industrial Courts of the building are hereby informed that they must forthwith FIX the SITES there to occupy. The 11th instant, a Managing Director in the building; with Mr. Deane, at the West-end office, Gallery of Illustration, 14, Regent-street; or with the local agents in the country.

All articles accepted for exhibition must be delivered in the building between the 1st and 15th days of May next. By order of the Board,
G. GROVE, Sec.
3, Adelaide-place, London-bridge, March 10, 1854.

CRYSTAL PALACE.—Four-horse Omnibuses from and to the West End.—Messrs. BALL'S have the honor to announce that on Friday next, the 15th instant, a FOUR-HORSE OMNIBUS will leave the REGENT-CIRCUS, PICCADILLY, for the Crystal Palace, at Half-past Ten and Two o'clock, calling at the West-end Office of the Company, 11, Regent-street, returning from the Palace at Two and Half-past Five. The journey will be performed within the hour. Fare, 1s. each way. This service is undertaken with the sanction of the Crystal Palace Company, and will be performed in the very best manner in all respects.

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NOTICE.—J. GIBSON, late principal Assistant at Clark's, Vigo-street, informs those Ladies and Gentlemen whose HAIR has been under his management for some time, that he has commenced business for himself, 45, Old Broad-street, one door from Piccadilly.

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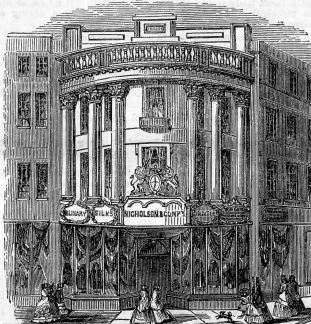
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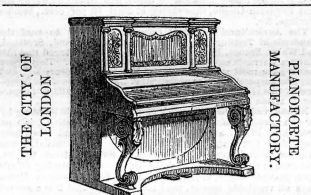
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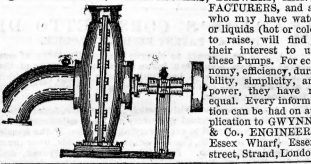
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